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April  
1957

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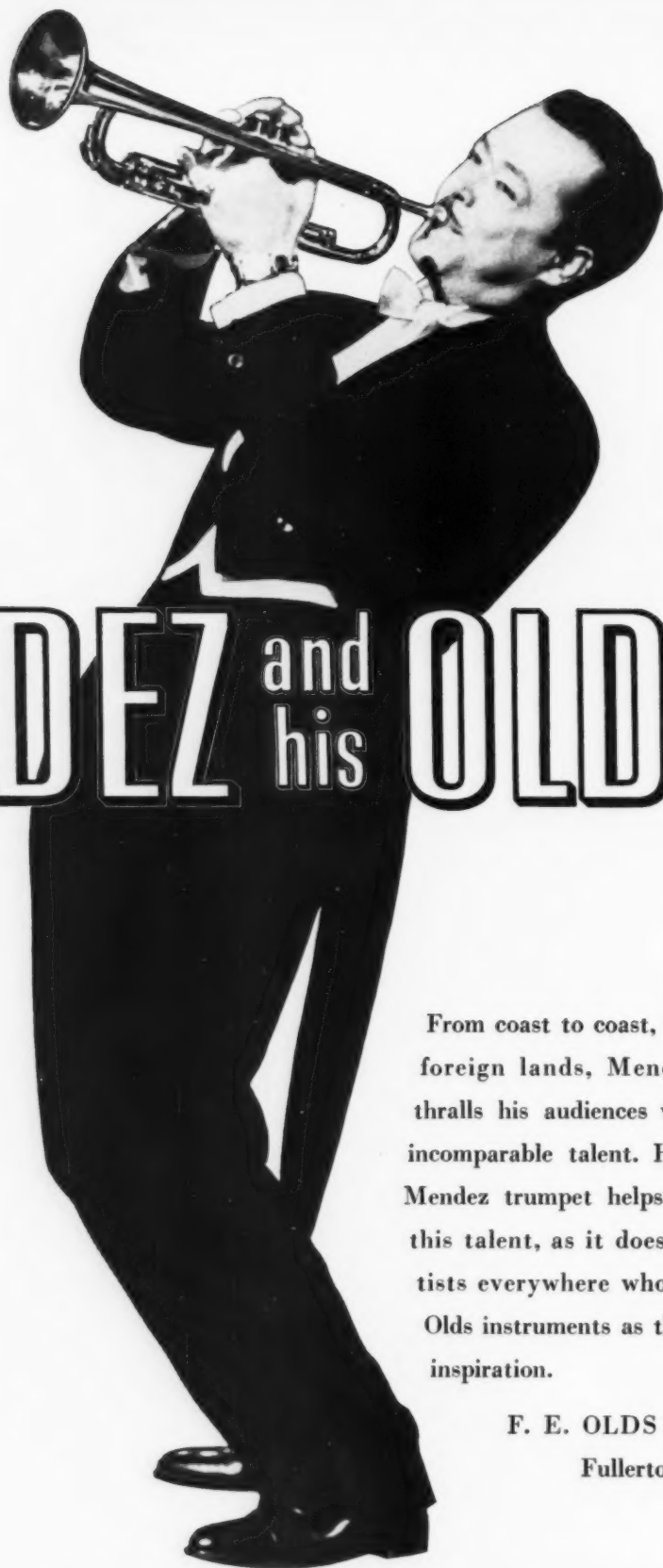
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(page 16)

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# The School Musician

Founded in 1929

4 EAST CLINTON STREET • JOLIET, ILLINOIS

A magazine dedicated to the advancement of school music — edited for music directors, teachers, students, and parents. Used as a teaching aid and music motivator in schools and colleges throughout America and many foreign countries.

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April, 1957

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## "They Are Making America Musical"



### Warren Felts of Aurora, Illinois Member, American School Band Directors Association

"Our present society is developing many more spectators' than participators'. With our grow-  
 ing automation, scientific development, and leisure time, we need a more developed use of free  
 time toward more worthy activities. Our school music education program is the one effort that  
 is reaching the most people and doing the most to make participators out of our young people,"  
 says Warren Felts, a member of the Building and Physical Equipment Committee of the American  
 School Band Directors Association, and Supervisor of Instrumental Music, West Senior High  
 School, Aurora, Illinois.

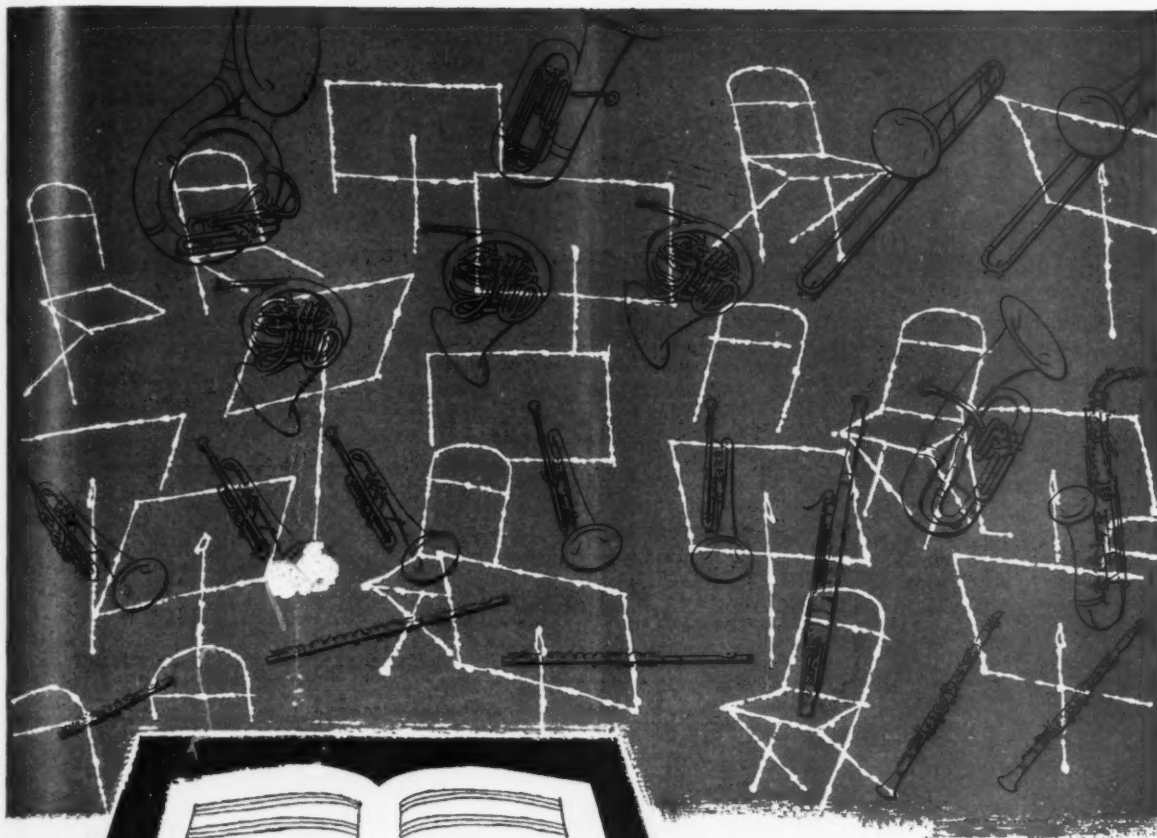
Mr. Felts received his B.S. Degree at the University of Illinois and then continued for his M.M.  
 Degree at the same University. His successful teaching experience started at Flora, Illinois during  
 the years 1942 to 1944 where he was both band and choral director. He joined the staff at  
 Aurora, Illinois in 1944. During WW II he was in the Infantry and later became Conductor of the  
 121st AGF Band in Hawaii.

His school bands have always been rated as the tops in his State. He has been blessed with  
 excellent physical facilities at his present location. He is director of the Bethany Lutheran Church  
 Choir, plays weekly engagements as a member of the AF of M, does considerable recording work  
 in Chicago, an active member of the Kiwanis Club, is a Cub Scout Master, President of the Fox  
 Valley Music Festival, participates in the community choruses and orchestras, directs the Union  
 Musicians Band, and is responsible for the complete instrumental music program in his West  
 Aurora Senior High School.

Though a very busy man indeed, he still enjoys his favorite hobbies of camping, fishing, hunt-  
 ing, and boating. Sharing these wonderful experiences are his wife, Sue; sons, James, and  
 Richard; and Daughter, Nancy. The SCHOOL MUSICIAN is proud to present Warren Felts, a  
 man who is truly helping in "Making America Musical."







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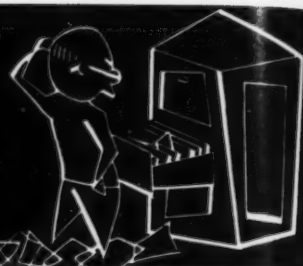
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# SMART IDEAS



## D. & J. Artley, Inc. Has New Flutist's Guide With Recorded Demonstrations



A new concept in flute instruction, "The Flutist's Guide," by Frederick Wilkins, soloist for the "Voice of Firestone" and renowned flute instructor, has been released for nationwide distribution. "The Flutist's Guide" has been published in cooperation with D. & J. Artley, Inc., manufacturers of flutes and piccolos.

Mr. Wilkins' work is a clinical study of flute playing, for the student and music educator, with long playing recorded demonstrations. The generously illustrated 84 page guide book combined with the recording, aids in following exercises and examples in the text both by sight and sound. The guide book includes one of the most extensive catalogs of flute literature ever published. Compositions listed are graded according to the degree of difficulty in playing.

Mr. Wilkins has an impressive background in the musical world. In addition to the "Voice of Firestone," he has held the position of solo flutist with the New York City Ballet, New York City Opera, Radio City Music Hall and the Chautauqua Symphony Orchestra. Mr. Wilkins is a faculty member of the Juilliard School of

Music, Manhattan School of Music, Chautauqua School of Music and the Teachers College.

"The Flutist's Guide" will be available either through music dealers or directly from D. & J. Artley, Inc., Box 741, Northside, Elkhart, Indiana. Retail selling price is \$6.95 for the complete guide with recorded demonstrations. When writing, a mention of the SM would be appreciated.

## Selmer Has New B Flat-F Tenor Trombone For Bands

A new Selmer (Paris) B flat-F tenor trombone is now being offered in America by H. and A. Selmer, Inc., Elkhart, Indiana.

The instrument's unique design features a "trigger" by which the pitch may be lowered approximately a fifth, thus providing extra range in the bass and making possible many combinations for avoiding awkward slide movements. The Selmer design eliminates the complex tubing layout traditionally associated with the F attachment.

In rounding out its trombone family



with the B flat-F, Selmer stresses that the instrument is especially effective in dance bands and school bands, since it provides a solid foundation, yet blends perfectly with regular tenor trombones. This is the result of a design similar in size to that of the tenor trombone, but with a somewhat larger bell.

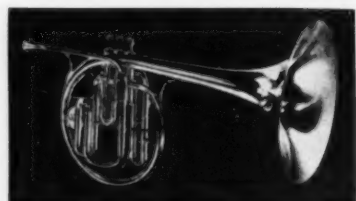
The company notes that the instrument has been used for some time by the famous Ted Heath Band in England, and by many other well known musical groups in Great Britain and on the Continent.

## Conn Announces New Sounds, New Technique, and New Musical Depth

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(Turn to page 9)

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(Continued from page 6)

struments, the new CONNquest group, Conn's professionalized student line, and the inexpensive Director line satisfy the requirements of every wind instrumentalist, regardless of level of playing ability or economic status.

Conn has given special attention to reeds and woodwinds this year, announcing development of a new lightweight flute with optional sterling silver mouthpiece and a new B flat wood clarinet to answer a large demand among student musicians.

## Van Cleave's New Musical Dictionary Tops In Fun

This is a sophisticated and highly entertaining musical dictionary to end all musical dictionaries.

Emerson S. Van Cleave's hilarious definitions of music's obscure terms—and some not so obscure—will evoke hearty belly laughs from musicians and laymen alike. He pokes fun at the stuffy, many-syllabled words that roll off the tongues of the glibbist of music highbrows and pseudocritics.

What is a clavichord? Who was Roger Quilter? What does "contrapuntal" mean?

If you are a music-lover, and have ever wondered at the answers to these and other sticky facts in the world of music, you'll never find the answers here! In a wacky demonstration of "musicology at its worst", the author, with a background of serious musicological study, now adds a volume of sparkling wit to the authoritative tones on the music bookshelf.

Whether you're a member of the tribe of "musical idioms" (people of very low musical intelligence) or a real hep character, you'll find that you will be chuckling over these catchy phrases for as long as you retain your sense of humor.

The author himself has this to say about his daffy definitions:

"The Music Guyed and Handy Reference is guaranteed to help no one understand or appreciate music."

And, again, "With a few exceptions all terms or references contained in this book can actually be found in music texts. If you encounter some with which you are not familiar, just keep still about it, and no one will know the difference. The author can't remember half of them himself."

The text includes some really funny drawings by Nathan Glick, cartoonist, illustrator and muralist, whose combat drawings and paintings appeared in an exhibition sponsored by Sarah

(Turn to page 10)

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(Continued from page 9)

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Born in Terre Haute, Indiana, Emerson S. Van Cleave has some of that unique quality of Hoosier wit and humor we have come to know in Herb Shriner, Kin Hubbard and George Ade. One suspects that back of the humorous definitions in these pages there is a subtle attempt to deflate a kind of "stuffiness" in those who take themselves (and music) too seriously.

For further information and price, write to Emerson Van Cleave, Music Education Consultant, State Department of Education, Montgomery, Alabama. The Book is published by Exposition Press, Inc., 386 Fourth Ave., New York 16, N.Y.

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# The Accordion Knocks At The College Door

By Dr. Francis L. York

*Editor's Note. . . This is a reprint of a lecture given by the late Dr. Francis L. York, Dean of the Detroit Conservatory of Music, during the Music Teachers National Association convention at Cleveland, Ohio in 1950. This reprint also appeared in the Accordion Teachers Guild Bulletin in 1956.*

The history of instrumentation is one of a continually increasing number of instruments in general use. When Mozart discovered the clarinet he did not hesitate to incorporate its use in his symphonies. Most innovations of this kind have met with strenuous opposition. The chromatic kettledrum, though not of very recent invention, has only lately become a necessity in the orchestra. There are still French horn players who reject the double horn although it adds much to the value of the instrument. Many double bass players do not like the possibility of adding the lower third to their instrument. Owing to Tschaiakovsky's charming use of the celesta in his Nutcracker Suite, this instrument has now become a recognized part of the symphonic orchestra. Many of us had a prejudice against the saxophone, probably due to the excruciating effect of our neighbor's little boy in the yard next door trying to play his C melody sax, but Rachmaninov has used it with fine effect in his Two Symphonic Dances and it must now be reckoned as a worthy member of the modern orchestra.

And now comes the Accordion knocking at the doors of our Conserva-

tories and Colleges, asking for admission to the list of instruments, for proficiency in which we give a diploma. The modern Accordion, especially those of the multiple switch or stop type, are practically new instruments which educators must recognize.

Having very little technical knowledge of the instrument, I am perhaps less hampered in my judgement of its capabilities. My own impression of it, until recently, was that it was a grotesquely overgrown edition of the harmonica or mouth organ of our childhood days and should be described as some one has described the oboe—"An ill wind that nobody blows good," but as I have already said, the modern Accordion is something entirely different. Unfortunately, there are still in use many of the obsolete type, and manufacturers vary among themselves in the types they offer to the public. It is hoped that this will be largely remedied in the near future by the co-operation of the instructors and the manufacturers, and that an attempt will be made to standardize the instrument. The best instruments now have a greatly increased range, from deep organ like tones to high tones which suggest the timbre of the oboe. An orchestra, when it plays music that is suitably arranged, is capable of producing surprisingly fine effects. Musicians, especially those in Conservatories and Music Departments of Colleges, will have to solve the problem of whether to admit this new instrument to the same status in the curricula as given all the instruments in the orchestra, as well as to the voice, the piano, the violin and the organ. Thus, a student can make it his major subject for a diploma or

degree. The instruments of the orchestra are almost entirely one line instruments, producing but one tone at a time. Students of these instruments are handicapped in the study of harmony and composition, as compared with students of the piano and organ.

I think a great advantage would be gained for these students by combining the study of these instruments with a course in the Accordion which is essentially an harmonic instrument. In my own school I have allowed a candidate for a degree to write, as partial fulfillment of the requirements, a complete method for the modern Accordion showing the possibilities of the most recent models—also stressing the great value there may be for the study of harmony in the use of this instrument. Another student is allowed to make his accordion proficiency a minor subject in his study for a degree—making the study of Musical Theory his major subject. I understand that this is an innovation but it has already been done in some other schools and we expect it to be successful in ours.

As you all no doubt know, the Accordion has been used intermittently for many years, either as a member of the symphony orchestra, as in compositions by Tschaiakowsky, Prokofief and Roy Harris, and as a solo instrument as in works by Virgil Thomson, Henry Cowell and many others. It has the backing of distinguished musicians. I am suggesting that you no longer regard it simply as a "Kist of Whistles" but as an instrument worthy of a place in the list of instruments allowed for study towards a diploma or degree in the regular college or music school.

The End



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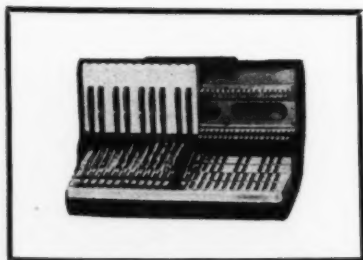


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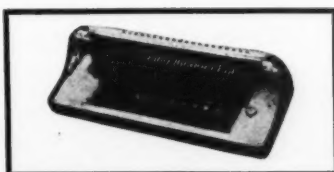
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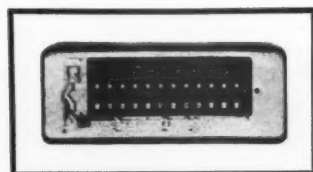
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**By Arthur L. Williams, A.B.A.  
A Section Devoted Exclusively to the  
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION**

**College Band Directors Take Active Part in American Bandmasters Association at Pittsburgh March 6-9, 1957.**

Adding to the laurels of the College Band Directors National Association, the Penn State Blue Band of University Park, Penna., James W. Dunlop, Conductor, and the Carnegie Institute of Technology Kiltie Band of Pittsburgh, Penna., George E. Reynolds, Conductor, opened the 23rd Annual Convention of the American Bandmasters Association in Pittsburgh, Penna., by sharing halves of the opening concert, March 6th, in Carnegie Music Hall. George Reynolds was also official host to the Convention.

College band directors who conducted these two bands were: Mark H. Hindsley, U. of Illinois, Urbana, Illinois . . . National Anthem; A. G. Wright, Purdue U., Lafayette, Indiana, The Oprichnik Overture—Tschaikowsky.

James W. Dunlop, Penn State U., University Park, Pa., Ode . . . Hermann, Ecstasy . . . Smith—solo by Leonard B. Smith, Carnival of Venice . . . Clarke—solo by Leonard B. Smith.

Earl Slocum, U. of North Carolina, Chapel Hill, N.C., Toccata (arr. Slocum) . . . Frescobaldi.

Gerald R. Prescott, U. of Minnesota, Minneapolis, Minn., Allegro Vivace . . . Guilmant.

Albertus Meyers, Muhlenburg College, Allentown, Pa., Rainbow Division March . . . Nirella.

L. Randall Spicer, Washington State College, Pullman, Wash., Petite Suite (Ballet Mvt.) . . . Debussy.

Manley R. Whitcomb, Florida State U., Tallahassee, Fla., Provence, from Suite Francaise . . . Milhaud.

R. Bernard Fitzgerald, U. of Kentucky, Lexington, Ky., Jubilee—Concert March . . . Kenny.

Maurice Callahan, Duluth Branch, U. of Minnesota, Duluth, Minn., Here Comes the Band—March . . . Frank Simon.

George E. Reynolds, Carnegie Tech., Pittsburgh, Pa., Concerto for Doubles . . . Ralph Hermann, Alfred Gallo-doro, woodwinds, soloist.

George C. Wilson, U. of Missouri, Columbia, Mo., Spirit of Pageantry—Concert March . . . Percy Fletcher.

Keith Wilson, Yale University, New Haven, Conn., Passacaglia (arr. Wilson) . . . Douglas Moore.

Charles Minelli, Ohio U., Athens, Ohio, Americans We — March . . . Henry Fillmore.

Walter Beeler, Ithaca College, Ithaca, N.Y., Peter Pan Medley (arr.

Beeler) — Comden, Green, Styne, Leigh, Charlap.

Conducting the U. S. Army Field Band or the U. S. Air Force Band, both of Washington, D. C., were the following college band directors:

Mark H. Hindsley, U. of Illinois, Urbana, Illinois, ABA March . . . Goldman.

Harold C. Hines, Arizona State College, Tempe, Ariz., Scene de Bal . . . Coates.

Harold B. Bachman, U. of Florida, Gainesville, Fla., Golden Windows . . . Poole.

John P. Paynter, Northwestern U., Evanston, Ill., Commando March . . . Barber.

Fred McCall, U. of Miami, Coral Gables, Fla., The Circus Bee . . . Fillmore.

Raymond F. Dvorak, U. of Wisconsin, Madison, Wis., Wisconsin March . . . Goldman.

Glenn C. Bainum, Emeritus, Northwestern U., Evanston, Ill., Three Chorale Preludes . . . Latham.

William D. Revelli, U. of Michigan, Ann Arbor, Mich., Michigan Rhapsody . . . arr. Werle.

A. Austin Harding, Emeritus, U. of Illinois, Urbana, Ill., Rhapsodia and Scherzo (arr. Harding) . . . Dohnanyi.

(Turn to page 50)



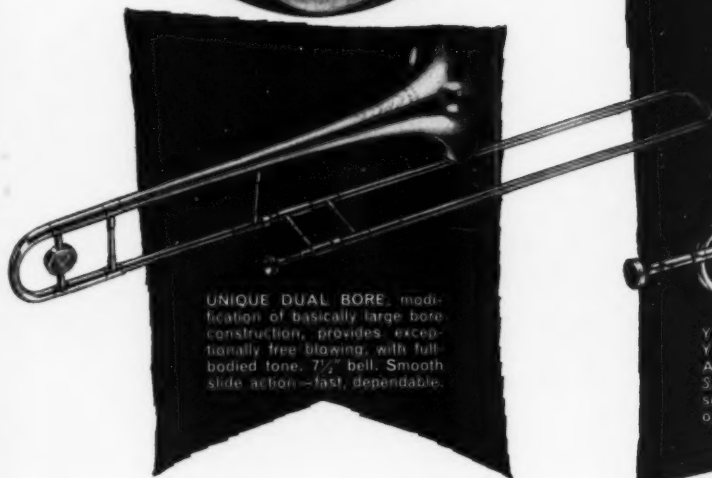
THE BAND STAND salutes the Penn State Concert Blue Band of the Pennsylvania State University, University Park, Pennsylvania. This fine organization is under the leadership of James W. Dunlop, Conductor of University Bands, and Associate Professor of Music Education. With Leonard B. Smith as cornet soloist, this band opened the concerts of the 23rd Annual Convention of the American Bandmasters Association in Pittsburgh, Pa., on March 6th. James did his undergraduate work at Mansfield (Pa.) State Teachers College, and received his M.M. degree from the University of Michigan. He has been at Penn State since 1947. Congratulations on the fine work done! Keep up the fine record!

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## The Students Are The Stars

By Roland Earsom

The students are the Stars! Opportunity Unlimited! Such exclamatory remarks describe "in a nutshell" the policy and purpose of the Inspiration Point Fine Arts Colony, established by Dr. Henry Hobart of Phillips University just eight years ago.

Located in the Ozarks six miles northwest of Eureka Springs, Arkansas, this music colony of highly talented high school and college musicians work day and night for six weeks during the summer in two specialized fields: Youth opera and symphony orchestra.

Each student of the Opera Workshop memorizes at least two suitable operatic roles, helps build scenery and make costumes for these shows, and then appears in some of the twenty-six performances given for paying audiences and radio broadcasts! One of the prime purposes of the Colony is to give each student the maximum solo opportunity; students therefore usually perform from three to six times during matinee and evening performances of the operas presented in Eureka Springs during the last week of camp, and in opera programs performed simultaneously in adjacent communities.

To accomplish such feats, ten operas are chosen for each summer, most of these operas with solo casts only, and two, three or more students assigned to each role.

The Opera Workshop does not limit itself to the same ten productions each year. Each season new operas are added, old ones "shelved" for a year or two. During the past seven seasons such operas as *The Bartered Bride*, *Don Pasquale*, *Elixir of Love*, *Così Fan Tutte*, *The Prodigal Son*, *Tales of Hoffmann*, *Martha*, *Amahl and the Night Visitors*, *La Serva Padrona*, *Trial By Jury*, *Bastien and Bastienne*, *The Medium*, *Hansel and Gretel*, *Shanewis*, and *Riders to the Sea* have been performed numerous times.

Another unique Inspiration Point practice is the fact that, though camp

officially closes at the end of six weeks, performances do *not* stop. Since Humperdinck's "Hansel and Gretel" was first presented in 1951, 56 performances have been given to date in Kansas, Oklahoma, Texas, Arkansas, and Missouri; it has also been presented at the National Association of Teachers of Singing convention in Chicago, and on two television performances over WKY-TV, Oklahoma City, Oklahoma.

Similarly, other operas learned during the summer are presented during the winter season in order to give the students additional down-to-earth public experience under professional conditions. The high quality of these performances is nothing short of amazing. *Riders to the Sea* was recently performed for the National Opera Association convention at Wichita, Kansas, making a deep impression on the professional producers present.

The instructors who have trained these singers during Inspiration Point's young life constitute an impressive list: Constance Eberhart, former prima donna of opera companies in Cincinnati and Chicago; Dr. Clifford Bair, head of the Opera Department of Wake Forest College, Winston Salem, North Carolina; Jack Norman, Opera Workshop director of Del Mar College in Corpus Christi, Texas; George Raseley of the New York Metropolitan Opera; Dr. Walter Allen Stults, former Chairman of the Voice Department of Northwestern University; Dr. Henry Hobart of Phillips University, and executive director of the Colony; Kenneth Ballenger, head of the Opera Department of the University of Arkansas; Roger Johnson, head of the Vocal Department of the college at Parsons, Kansas; and Gerald Whitney, director of the Tulsa Opera Co., to mention but a few.

The Southwestern Symphony Center Orchestra, under the leadership of Julius Hegyi, violin virtuoso and conductor of the Chattanooga, Tennessee,

Symphony Orchestra, assisted by Donald Ruzek, bassoonist of the San Antonio and Houston, Texas Symphonies, presents two public concerts each week. The orchestra, rehearsing four hours daily, covers a wide range of symphonic literature. Mozart, Handel, and Mendelssohn are favorites, though a considerable amount of music by Aaron Copland, William Schuman, Morton Gould and others is used in each concert.

One may well ask, "Is that all that is done at Inspiration Point?" The answer is "Definitely not!" Since first, last and always, the "Students are the Stars," private lessons on all instruments, including voice and piano, are available to each student. That each student may put into effect what he has been taught during lesson periods, every Sunday the special music for the majority of churches within driving distance is provided by Inspiration Point students. This includes instrumental as well as vocal solos. In addition, student artist concerts are presented every Sunday afternoon and programs are furnished Civic Clubs and other organizations within a radius of fifty miles while the camp is in session.

All work and no play is *not* the theme of Inspiration Point, though there is plenty of work for everyone. A period is set aside each afternoon except Sunday for swimming, horseback riding, boating, hiking, fishing, etc. Sight-seeing tours and picture shows are also available to those interested.

(Continued on page 50)

### Cover Photo

Three student stars play the chief roles in the Opera, "Hansel and Gretel." Barbara Blount of Manhattan, Kansas was Gretel; Linda Whitehead of Stillwater, Oklahoma, as Hansel, and Joann Knott of Durant, Oklahoma as the Witch.



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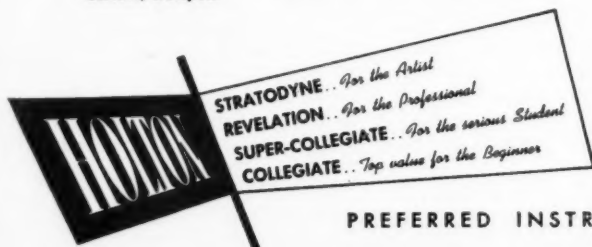
who are among the most accomplished artists in America today. Their distinctive achievements in this most exacting field of music have drawn nationwide attention and appreciation. In conjunction with many of its appearances, the Chicago Symphony

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Shown in the photo above are: (Left to right) Adolph Herseth, trumpet; Frank Crisafulli, trombone; Wayne Barrington, French horn; Arnold Jacobs, tuba; Renold Schilke, trumpet.

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# The Superintendent and a Balanced Band Program

By Dick Young, ASBDA

Many reams of paper have been written, and many convention "bull sessions" have taken place, both involving the relationship between the instrumental music director and his superintendent of schools.

It makes little difference whether a band director believes in the policies of a school or whether he respects the opinions of his superior in the over-all school plant. One indisputable fact remains constant; *the superintendent of schools in your town and in mine is still the boss*. He can perform miracles to assist a teacher of music in the task of maintaining a good program, and, he can be the man behind the gun to move it down a step on the ladder.

Let's take a look at the music department in the eyes of the superintendent, and, for the sake of pinpointing this particular field of discussion, we shall confine this article to the band department of a school system.

Any superintendent worth his salary will admit that he wants a band program for three principal reasons:

1. The study of instrumental music should be offered in any general education institution.
2. The public demands it.
3. It lends toward a balanced program in the school.

The relationship between the band director and the superintendent of schools will be determined by the extent to which the band director fits his program in the over-all picture.

There are many band directors who are sincere in their efforts, in their profession, and, proud of their position in the school, yet, these same fine attributes influence them into *over promoting* their department to the point of causing other departments to suffer for recognition in order to promote interest of the students in that department. How does this happen?

Besides being a music education course of study, the high school band is recognized as a public relations agent for the school and community. It is constantly in the eye of the public. It is in many cases, a twelve months a year activity because of myriad of functions for which it performs. It involves many students in order to exist. These basic factors are the very ones that a band director must use to the advantage or disadvantage of the whole school as well as his own music department.

A band director that "steps on the toes" of other teachers and his administration in order to *inflate his ego* by having raving press notices about the band; by encouraging students to skip study hall constantly and report to the band hall; by organizing Band Parents clubs for the express purpose of *pressuring the administration* into granting special requests and favors, is not only writing an inevitable *fine* ending to his position in that school, but is creating a wariness on the part of the superintendent to all other men who apply for that position in the future.

A superintendent of schools has a very difficult position at times in keeping each department of his school on a balanced level. We band directors know that a department will rise and fall in popularity with the students and the public primarily because of the ability and the training of the department head. An enthusiastic and well trained speech teacher usually has a thriving speech department with all students involved in a large amount of activities. A good coach has a good team and great public support. So on down the line.

This does not alter the position of the man behind the desk in the front office. Every department in his school

has a following of students and tax payers, and when a department is floundering around for survival, the complaints come to him, not the department head.

Here in Tulia, Texas, I have a superintendent that I feel is typical of all well trained and experienced men of similar positions.

When I applied for the position of band director, in this system, I was invited to an interview with Mr. Vance Swinburn, superintendent of the Tulia Public schools. My interview was a routine one, and we discussed my qualifications and the reasons for my interest in the job. After the preliminary questions and discussions were out of the way, Mr. Swinburn outlined for me his desires and expectations of the band department of his school.

It was interesting, and at the same time, a wonderful experience to have a superintendent express to me the desire to have a top notch band department in his school. I was told that the department would receive *adequate financial support* and all of the aid from the administration that I needed. The main thing that Mr. Superintendent wanted was a good department, free of as many headaches as possible, and, on a comparable basis with the other departments of the school. This, I was told, could come about by lending a helping hand to the other teachers when I could, and expecting the same from them when I needed aid.

The end of my first year in this school system has been a happy satisfying experience. My band has performed at many many functions; received a good share of publicity, and interest is growing by leaps and bounds. The pleasant thing about it all is that the other departments are like-

(Turn to page 20)



From North Sea Overture,  
by Ralph Hermann.  
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April, 1957

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## The Superintendent and a Balanced Band Program

(Continued from page 18)

wise in the same position. My program doesn't have enemies. The band has made some good road trips, the schedule of the school was changed several times to permit clinic sessions for all members of the band, and, in the final month of school I was reelected with a salary increase on the recommendation of my superintendent.

It would not be fair for me to say that there were quite a few times during the school year when I would have received a lot of satisfaction and some real good publicity by bull-dozing my way through a few teachers paths. I had to swallow my pride and temper and step back to permit some other department to take their place in the sun when I thought it was my spot. In one-hundred percent of the cases I did this, I found a few weeks later that those very same teachers likewise stepped back to allow my band to occupy the center of the stage. A speech teacher stayed after school and helped my band narrator, the art teacher put her students to work de-

signing a special stage setting and the typing teacher devoted class time to typing out "Letters to the band parents about summer band." All in all I can see where we can be of tremendous benefit to one another. My superintendent is a builder, not only of curricula and personnel, but of the physical plant itself. In the near future, Tulia is opening a half a million dollar high school plant complete with a spacious auditorium.

I received a call from my boss saying that he wanted to talk with me about the possibility of coordinating the various departments of the school in presenting a May Music Festival. This had never been done before. The proceeds were to apply on the purchase of an organ with an elaborate speaker system for the new auditorium. He explained that all available money in the local bond issue was being spent to provide more space and convenience for the various departments of the school. The cost of the organ, therefore could not be included in the school expenditure. In short, could the band department "spear head" the program and present the festival in cooperation with all other departments, and, allow the Senior class to take credit for the money raised by dedica-

ting the organ to the school from the Seniors?

On May 1, 1956, the combined departments of the school presented a music festival to 1500 citizens of the community. My band received its full share of praise, likewise the art, speech, and every other department was recognized for their efforts. The nice thing was that the Senior class ended up 1500 dollars richer in the drive to give an organ to our school. Needless to say, when it came time to present my budget requirements of the band for the coming year, my request was favorably considered. The last time I had a good talk with my superintendent, he made the remark: "A band department can become an asset or a liability." — I think I know on which side of the ledger to keep mine. Do you?

*Editor's Note . . . Comments received from directors on this feature article will be published in a future issue of THE SCHOOL MUSICIAN. Address all correspondence to Forrest L. McAllister, Editor and Publisher, THE SCHOOL MUSICIAN, 4 East Clinton Street, Joliet, Illinois.*

The End

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# A Report On Beginning Drop-Outs

By E. A. Morris, ASBDA

Can the drop-out rate of beginning instrumentalists be stopped or, at least, diminished to a great extent? I believe it can. Some directors are more troubled about this problem than others but I doubt that any of us are completely devoid of drop-outs year after year.

As I see it, the problem does not lie particularly in a need for better teaching methods but in a need for better pre-instrumental organization and planning. In a previous article for *THE SCHOOL MUSICIAN* I expounded on the uses and values of a music-testing program. I still feel that such a program is indispensable to the organization of an instrumental music department and I cannot recommend the addition of a testing program too strongly. It has long been a theory of mine that such pre-instrumental organization would have a direct effect on the drop-out ratio of first-year pupils. Now I believe I have some figures to back up this theory.

Recently it was my pleasure to have taken part in a survey of school music departments with regard to beginning instrumental withdrawals. The purposes of this study were to determine: (1) the average rate of drop-out among instrumental pupils in their first year, and (2) whether or not the organizational program of the various schools polled in the study had any correlation with the drop-out ratio.

The withdrawal of beginning instrumentalists in the schools taking part in this study ranged from none at all up to forty and fifty per cent in some schools. The average drop-out ratio was 16 per cent. In an effort to determine if any phase of the program had an effect on the drop-out ratio, schools employing like practices were grouped together and the ratios of these schools were again averaged and compared to the average of the schools not employing these practices.

More than half of the schools polled in this survey carried on a pre-instrumental testing program. There appears to be a correlation between the drop-out ratio and testing for in the schools

that administered some type of musical test, the drop-out ratio was only 13 per cent as compared to 18 per cent in the schools where there were no tests given.

Let's look for a moment at one of the causes of withdrawals in the instrumental classes and how testing would help to eradicate this blight. A pupil who is a slow learner or possesses a low musical aptitude enters one of the classes. After a short time he finds that he is not able to keep up with the class. This continuous discouragement forces him to drop out. What sometimes happens is that the instructor will spend so much of the already limited lesson time trying to bring this slow pupil along that the progress of the rest of the class is hampered.

I am not advocating that musical tests be used to eliminate the less-apt pupils, but, on the other hand, a child with poor pitch conception will have a frustrating time trying to master the violin. I would favor instead an ability grouping, whenever possible, through the use of the test results. In this way the less-apt pupils will be able to progress at their own pace and the "faster" pupils will find their class more challenging.

Another organizational phase relevant to the drop-out ratio is that of pre-band instruments. One weakness of the musical-aptitude test is that it will not test a pupil's persistency or will to work. Through careful observation of a child's progress on recorder or tonette, a director should be able to make a fairly accurate prognosis regarding the success of that child in beginning band or orchestra.

Only slightly more than a quarter of of the schools surveyed offered instruction on a pre-band instrument. Still, a correlation is apparent in that the average drop-out ratio of these schools was less than the overall average of 16 per cent.

The condition of the instrument which a pupil plays has a marked effect on the pupil's progress and, consequently, the drop-out ratio. I'm sure we've all seen the boy who shows up

for his first lesson with a horn on which the instructor can hardly produce a tone. Yet by sheer determination and a fixed desire to make good, the boy succeeds. There are other children, however, who fall by the wayside, frustrated by the almost impossible task of playing an improperly functioning instrument. These children would probably succeed under normal conditions. The survey shows that in schools where more than 50 per cent of the beginning pupils played new instruments, the average drop-out ratio was only 13 per cent. This compares favorably to the ratio of 17 per cent in the schools where less than 50 per cent of the pupils had new instruments.

We all have heard lively discussions on the band method versus the class method type of instruction for beginners. It has been argued that more individual attention can be given in a class of like instruments. Others maintain, just as strongly, that higher interest is attained by pupils playing in a group of mixed instruments. In addition, ensemble experience is gained right from the beginning. My views on this subject are of little importance at this time. However, it might be of interest to know that the survey failed to produce any conclusive information concerning whether or not either of the two types of instruction aided in the control of withdrawals from the beginning classes.

Another noteworthy phase of the survey had to do with the experience of the director. Undoubtedly a music teacher improves his teaching techniques and his ability to control drop-outs as he gains in experience. However, the recent study on drop-outs showed that more than half the directors with over ten years experience had a drop-out ratio higher than the overall average of 16 per cent. From this we might assume that better teaching ability gained through experience, alone, will not insure a complete control of drop-outs.

In conclusion, I'd like to reiterate that, in my opinion, the drop-out problem (Turn to page 66)

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Here is the world famous International Staff Band (all brass and percussion) of the Salvation Army from London, England. Starting April 5th, the band will present 30 concerts in the United States and Canada. Brigadier Bernard Adams, (right center) is Bandmaster.

# The Salvation Army's Premier Band

## The International Staff Band

### of London, England

By Senior Captain Richard E. Holz

For the first time in its sixty-five years of unbroken service, the famed International Staff Band of The Salvation Army will visit the United States. Arriving in New York City from London, England on April 5th, the band will make 30 concert appearances from coast to coast. This is the band that was the favorite of George Bernard Shaw, noted playwright and music critic. It has been honored by leading composers in many lands, some of whom have written music especially for its all brass ensemble. Dr. Ralph Vaughan Williams, the greatest living British composer, has recently written a composition expressly for this band. It will be featured on the tour. Dr. Williams says of the International Staff Band, "I have heard many bands, but never one with so fine a sense of style—classical style . . ."

The band serves to encourage by its eloquent example a high standard of musicianship and devotion to duty

among the 125,000 musicians of The Salvation Army throughout the world. As is the case with most S. A. bands the ISB is comprised only of brass instruments and percussion, the actual instrumentation being: one E $\flat$  Soprano (cornet) nine B $\flat$  Cornets, one Flugelhorn, five E $\flat$  Alto Horns, four B $\flat$  Tenor Trombones, one G Bass Trombone, three B $\flat$  Baritones, two Euphoniums, three E $\flat$  Tubas, two B $\flat$  Tubas, Snare Drum, Bass Drum, and Tympani. This is typical of the instrumentation used by over 1,000 brass bands in the British Isles and in parts of Europe. Only to those who have not heard the ISB in one of its electrifying performances does such a combination seem limited.

Employing a widely diversified repertoire which includes many traditional classics, chorale meditations, brilliant marches, and dashing fantasias, the band is well equipped for concert hall appearances or cathedral

services. The bandmaster, Brigadier Bernard Adams, is a champion of contemporary music. In addition to works by Dr. Ralph Vaughan Williams, many other modern British and European composers are featured. Two present day American Composers, Erik Leiden of New York City, and Emil Soderstrom of Chicago are particular favorites and their compositions are frequently on ISB programs.

Where does The Salvation Army recruit such outstanding players? They are developed largely through the Corps (church) program of the Army which in many countries is second only to the public school system in encouraging band development. In the greater London area the Salvation Army has over 200 bands and a corresponding number of young people's bands. Such a virile movement is certain to produce instrumentalists of a high calibre. Some of the finest brass instrumentalists in Europe are included



in the membership of the ISB. Permit me to introduce them to you.

Roland Cobb, whose name is a by-word in brass and military band circles throughout Great Britain, has been the cornet soloist of the ISB for six years. Until recently he has also served as the principal cornet in the Band of Her Majesty's Welsh Guards, one of England's foremost military bands. During the triumphal tour of Canada by the ISB in 1952, Bandsman Cobb played solo performances and full band concerts for 28 successive days, often giving full programs twice a day. In spite of such taxing demands, Cobb played with superlative artistry and flawless tone throughout the entire tour. Roland Cobb topped off his studies on the trumpet at the Royal Academy of Music (London).



Roland Cobb  
Principal Cornet

Bandsman Norman Tolliday has been in the front rank of Salvation Army cornet soloists for over twenty years. His aptitude for the art of variation solos and the most taxing tests for his instrument establishes him with the most popular virtuosos in Britain. As Bandmaster of The Salvation Army's well-known Upper Norwood Band of London he has earned a reputation as a top-class band trainer and organizer. In civilian life Norman holds an important executive post with the Ministry of Civil Aviation. His duties occasionally bring him to Canada and the United States.



Norman Tolliday  
Cornet Soloist



John Cobb  
Trombone Soloist

Bandsman John Cobb, one of the most recent additions to the ISB, is recognized as one of the best trombonists in Great Britain. For many years he was principal trombone in the Royal Air Force Central Band but more recently was principal trombone with the Royal Opera Company Orchestra at Covent Garden.

Bandsman Will Jenkins is one of the world's leading soloists on the E♭ Alto Horn. Although seldom featured as a solo instrument in the United States, it is popular in countries where brass bands play a more prominent role in the musical life of the people.



William Jenkins  
Principal Horn

Bandsman Jenkins' lucid tones and flawless intonation is a striking feature of ISB recordings and concert performances. For a number of years he was a valued member of a foremost contesting band but during the past six years has been principal horn in the ISB.

Bandsman Brian Cooper, one of the youngest members of the band, is a master of the keyboard and his pianoforte solos have been popular features of ISB programmes since he first became a Staff Bandsman five years ago. Brian served as trombonist with the Band of Her Majesty's Irish Guards for three years and in this capacity toured in Canada and the U.S.A.



Brian Cooper  
Piano Soloist

Bandsman Joseph Walford is the dean of Salvation Army Euphonium soloists in Great Britain. For twenty years he has been the ISB's principal exponent on this instrument. Harold Brasch, for years the Euphonium soloist of the U. S. Navy Band, and



Joseph Walford  
Euphonium Soloist

premier soloist on this instrument in North America, declares Walford to be one of the greatest instrumentalists of our generation. Recordings of Walford's solos are used by teachers as models in tone and artistry. In civilian life, Walford is a busy London building contractor.

Bandmaster Bernard Adams has been in the front ranks of Salvation

Army Cornetists since his first appearance as a soloist at the age of 13 in a National Music Festival in London. Privileged to study under the leading exponents of the cornet in Britain, Bernard Adams developed into one of England's most popular cornetists, often appearing in radio solo appearances, recording frequently, and taking part in band tours throughout Europe. For over fourteen years he was principal cornet in the International Staff Band. Brigadier Adams is in his tenth year as Bandmaster of the International Staff Band and during this time this group has marked some of its greatest achievements. He has conducted the Band in extensive tours throughout the British Isles, Holland, Sweden, Switzerland, France, Germany, Italy, and in a coast to coast tour of Canada in May 1952.



Brigadier Bernard Adams  
Bandmaster

Frequently, the Band is featured in half-hour sessions on the British Broadcasting Networks and its superlative recordings are in great demand throughout the world. After presenting a command performance in the forecourt of Buckingham Palace, Brigadier Adams was presented to Her Majesty, Queen Elizabeth. Queen Juliana of the Netherlands personally congratulated Bandmaster Adams after inviting him to conduct a programme at Soestdijk Palace in 1949. Although Adams has conducted his band in historic Old World cathedrals such as Canterbury, St. Paul's (London), Lincoln, and Lausanne, he frequently leads them in some of their finest efforts in the humblest of streets, (in typical Salvation Army fashion) bringing his matchless music ministry to the people of all economic levels, races, and creeds.

#### Band Itinerary

So that Band Directors and their students may be inspired by the performances of these great soloists and the wonderful ISB, we are printing the entire itinerary.

#### APRIL

- 6, 7 ..... New York City
- 8 ..... Allentown, Pa.
- 9 ..... Washington, D.C.
- 10 ..... Philadelphia, Pa.
- 11 ..... Miami, Fla.
- 13, 14 ..... Pittsburgh, Pa.

(Continued on page 51)

April 5th,

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## *Are girls replacing boys in our school bands?*

# A Survey of High School Band Personnel

By Maurice Callahan

Music in the high schools of America is flourishing! There are more bands, orchestras and choral organizations than at any other time in our history. More students than ever before are participating. The overall standard of performance of these organizations is at an all-time high. Never before have we been blessed with so many well-qualified teachers and directors, with so much fine instructional material and equipment and with such beautiful, efficient classrooms and rehearsal facilities. Many more, of course, are needed to keep pace with our expanding school population. Music education in America is riding an ascending spiral of progress. In short, the future has never looked brighter.

Accompanying this general picture of strength and progress in music education at the high school level are some gradual developments which are attracting the interest and concern of music educators. One of these developments, in the area of organizational personnel, is the apparent trend towards a decreasing participation by boys, percentage-wise, in our high school bands. Although a thorough nation-wide study has not been made, observation by music directors from several states and a 1956 survey conducted in the state of Minnesota indicate that this apparent trend is widespread.

The survey of band personnel in forty Northeast and Central Minnesota high schools was conducted during 1956. In size the schools varied from village to large city high schools. Data was provided by the forty band directors through a detailed questionnaire which was divided into two general sections. Part I produced band participation figures, broken down into the

freshman, sophomore, junior and senior years. Here is a partial tabulation table: (Note: For publication purposes, numbers have been substituted for the names of the schools involved.)—See Table No. 1.

From this tabulation it will be noted that thirty-five of the forty bands had more girls than boys. One band, No. 36, was evenly divided. Four bands had more boys than girls, but in only one of those four, No. 40, was there a significant majority of boys, 61.43%.

As a pertinent sidelight, the director of Band No. 10, from a large city high school, submitted the following participation data on his band covering the past twenty-six years:

Year	Boys	Girls
1930.....	39.....	1
1935.....	37.....	10
1940.....	39.....	15
1945.....	50.....	30
1950.....	47.....	41
1955.....	36.....	60
1956.....	29.....	69

An analysis of the above participation figures presents unimpeachable evidence that a definite trend is underway in that school. It should also be mentioned that this band has steadily maintained high performance standards.

In Part II of the survey the forty directors gave their opinions as to the reasons which have brought about this apparent trend and what direction they felt that the planning for the future development of the high school bands should take. These questions produced a volume of information, opinions and suggestions from the various directors—far too much and too varied to be adequately summarized in this brief report. Two points, how-

ever, were made crystal clear. (1) There must be better understanding and more cooperation between the departments within our schools which are placed in the position of competing with each other for the interest and participation of the boy students, always keeping the welfare of the individual boy foremost in mind. (2) Our school administrators should be alerted to this apparent trend wherever it exists, thus presenting them the opportunity to make corrective administrative adjustments.

The girls in our high school bands are doing wonderfully well. Indeed, they are contributing far more than their share in maintaining the high morale and standards of performance in our school bands. In fact, if the data presented in this survey is indicative of a widespread trend, it may well be said that the growth of our high school bands can be attributed to a great extent to the increasing ratio of girls who are participating. It is obvious, however, that a higher percentage of participation by boys is necessary if our school band program is going to maintain strength and balance, personnelwise, during the years to come.

Although the emphasis in this article is on high school band personnel, there is reason to believe that the apparent trend is even more evident among the high school orchestras and choral organizations of the nation.

In view of the information here presented, it appears that the following two suggestions are worthy of serious consideration:

1. That some appropriate organization or agency conduct a thorough nation-wide study of the personnel participating in the high school bands, orchestras and choral organizations to

determine definitely whether a national trend actually exists.

2. Then, if the trend definitely does exist, the facts should be presented to the school administrators and parents of the nation with recommendations for corrective action.

*Editor's Note . . . Comments received from directors on this feature article will be published in a future issue of THE SCHOOL MUSICIAN. Address all correspondence to Forrest L. McAllister, Editor and Publisher, THE SCHOOL MUSICIAN, 4 East Clinton Street, Joliet, Illinois.*

The End

## Keyboard Experience News

By Marion S. Egbert  
American Music Conference  
332 So. Michigan Ave.  
Chicago 4, Illinois

The Music Educators National Conference has announced the publication of a book "Keyboard Experience and Piano Class Instruction" edited by Mr. William Sur. This book outlines the objectives that might be accomplished through the keyboard. The areas of accomplishments, however, are in keeping with the objectives we have set forth in the singing program. In other words, keyboard experience is related to the *singing* program with a very limited number of activities that are pianistic in nature. The class piano outline is something else again; this is definitely a program for teaching the children to play the piano. In the keyboard experience program some of the values are outlined as follows:

The child applies and experiments with all the essentials of music, melody, harmony and rhythm.

The child sings as well as plays, breaking down all artificial barriers between vocal and instrumental music.

The child see, hears, and feels music.

The child finds keyboard experiences an aid in understanding music fundamentals and mastering music reading problems.

The child is led to more creative listening experiences by means of the development of auditory powers through attention to basic melody, harmony and rhythm.

The simplicity and naturalness of integrating the keyboard experience with the established program in music education cannot be overemphasized. Whether the keyboard program is the responsibility of the classroom teacher or the music specialist, integration will function. *This will vary with each teacher, but the child will consider*

Table No. 1

		Total H.S.				
High School	Band Members	Boys	Girls	% Boys	% Girls	
Band No.	1	36	6	30	16.67	83.33
	2	73	13	60	17.81	82.19
	3	24	5	19	20.83	79.17
	4	44	11	33	25.00	75.00
	5	71	18	53	25.35	74.65
	6	63	16	47	25.40	74.60
	7	41	11	30	26.83	73.17
	8	45	13	32	28.89	71.11
	9	71	21	50	29.58	70.42
	10	98	29	69	29.59	70.41
	11	37	11	26	29.73	70.27
	12	79	24	55	30.38	69.62
	13	78	23	55	30.77	69.23
	14	57	18	39	31.58	68.42
	15	53	17	36	32.07	67.93
	16	28	9	19	32.14	67.86
	17	71	23	48	32.39	67.61
	18	76	25	51	32.89	67.11
	19	30	10	20	33.33	66.67
	20	104	35	69	33.65	66.35
	21	54	19	35	35.19	64.81
	22	96	34	62	35.42	64.58
	23	84	30	54	35.71	64.29
	24	64	25	39	39.06	60.94
	25	61	24	37	39.34	60.66
	26	66	26	40	39.39	60.61
	27	55	22	33	40.00	60.00
	28	82	34	48	41.46	58.54
	29	63	27	36	42.86	57.14
	30	65	28	37	43.07	56.93
	31	59	26	33	44.07	55.93
	32	86	38	48	44.19	55.81
	33	36	16	20	44.44	55.56
	34	35	17	18	48.57	51.43
	35	29	14	15	48.77	51.23
	36	82	41	41	50.00	50.00
	37	81	41	40	50.62	49.38
	38	36	19	17	52.78	47.22
	39	32	17	15	53.13	46.87
	40	70	43	27	61.43	38.57

music as a unified experience of singing, playing and listening.

Now that an official declaration as to the extent of the "keyboard experience" program has been set forth by the Music Educators National Conference, there is no doubt that it will become a regular part of the classroom music program in many schools. Not having a piano in the classroom does not prevent a class from having keyboard experiences if a set of *chromatic bells* or an *autobarp* or both are available.

## Frederick Fennell To Conduct Eastman Workshop

Anyone interested in organizing or developing a WIND ENSEMBLE will have a unique opportunity this summer to work with the man responsible for the establishment and growth of the

original Eastman Symphonic Wind Ensemble. This new project will take the form of a Wind Ensemble Workshop offered by the summer session of the Eastman School of Music of the University of Rochester.

Director of the Workshop will be the dynamic young conductor, Frederick Fennell, head of the Instrumental Ensemble Department of the Eastman School, member of the conducting staff, and president of the College Band Directors' National Association. Mr. Fennell will be assisted by a group of eminent composers, directors, and artist-teachers, many of whom are regularly associated with the Eastman School and the Rochester Philharmonic Orchestra.

Dr. Allen I. McHose, director of the summer session, has announced the over-all dates as July 7 to 12. Registration will take place from 3:00 to 6:00 P.M. on Sunday, the opening day, with the first meeting scheduled for 7:30 that evening.



Shown is an aerial view of the beautiful resort hotel on placid Lake Manitou, Rochester, Indiana, site of the National Dance Band Camp for the forthcoming Summer sessions.

## The National Dance Band Camp

As told to L. J. Cooley

Ken Morris, president of National Dance Band Camp, Inc., announced today the signing of several "name" band leaders to appear at the camp. Pictured above, this modern camp is located on Beautiful Lake Manitou, at Rochester, Indiana. Featuring many of the top name dance band leaders, together with an outstanding faculty, the student body will receive the finest instruction and experience in all phases of popular music. The camp is scheduled to open for the first session on June 16. This session will last for 4 weeks. Accommodations are limited to approximately 200 persons. A second session will be held for a different group of students starting July 14 for another 4 weeks.

Mr. Matt Betton of Manhattan, Kansas has been named as camp director. Betton has one of the leading bands in the Kansas territory and has had much camp and clinic experience. He has a B.A. degree in music from Kansas State College. Mr. Don Jacoby, one of the leading trumpet instructors in the nation will teach at the camp.

Anyone between the ages of 14 and 22, who is seriously interested in popular music, is eligible to attend. Special events such as jam sessions, concerts, dances, contests, etc. will be featured.

The facilities of the camp include a resort hotel, swimming, boating, golfing, sun bathing, water-skiing, fishing, ballroom, soda fountain, sports area, and many others. The camp is 44 miles south of South Bend and 92 miles north of Indianapolis. The fee to the camp is \$250 for the 4-week session, which includes room and board, tuition, health and accident insurance.



Stan Kenton

In spite of the hazards to which jazz has been subjected in its growth, no longer does it have to suffer from an obligation to tin-pan alley. It has served its apprenticeship and is blossoming into maturity independently while spreading to the far corners of the globe. Along with it has come Stan Kenton and his interminable crusade for the betterment of the music he so sincerely loves and believes in. With constant effort, impregnable convictions and a fertile

brain ever unleashing new musical ideas, Stan Kenton has, in a little over a decade, grown from obscurity in music to the point where the entire business and all followers of modern music look to him to set the pace.

Although Stan considers himself a native Californian, and it was there he began laying the foundation upon which his musical future was to be firmly constructed, Kenton was born in Wichita, Kansas. While young he started on piano, strayed to saxophone, trumpet and even banjo, and then finally reverted back to the piano. There he stayed, not realizing that he was destined to become one of the foremost contributors to modern music.

The first job for his own band was at Balboa, California. There were many disappointments before "Look" magazine predicted Stan Kenton to be the band of the year in 1946. Their prediction came true and since then Stan has been winning all kinds of awards. He has worked hard and is well liked by all who know him. One of music's most controversial figures, there have been and probably always will be people who disagree with Kenton's ideas. Fortunately, however, this hasn't slowed the force which propels the dynamic leader. Whether you agree



or disagree one thing is for sure, when modern jazz is universally awakened from its doldrums and takes its rightful place along side the other accepted forms of art, it will be greatly because of the tireless, never-ending efforts of Stan Kenton.

Buddy Morrow will be at the National Dance Band Camp for one week, June 16 thru 22nd. Born in



Buddy Morrow

New Haven, Conn., Buddy received his first trombone at the age of 12 as a birthday present from his parents. At the age of 13, Buddy debuted professionally playing at junior and senior high school dances in his home town. At 15 he was featured with the Yale Collegians at the fabulous salary of \$35 per week. This is a far cry from the Buddy Morrow who now has one of the most popular bands in the nation and has a trombone which is insured for \$10,000.

Buddy's rise has been spectacular. When his band was quite new it was featured on 2 big TV shows during the course of 2 weeks, the Kate Smith Show and the Perry Como Show. Soon after signing a contract with RCA Victor Recording Co., Buddy made the recording of "Night Train", and shortly the band became in demand all over the nation. For 21 straight weeks "Night Train" was in the top 10 of their best seller list and was also a top disc jockey favorite. Buddy is featuring the jazz saxophone star "Dick Johnson", who is one of the best alto men around. Buddy Morrow is a name you will hear often while listening to the disc jockeys, because he is one of their favorite band leaders.

Sam Donahue will be at the National Dance Band Camp for one week, June 23 thru 29th. Sam was born in Detroit and since then has become one of the most popular band leaders in the nation. While attending Redford High School, Sam organized a dance band which was to become the nucleus of the bands later



Sam Donahue

heard thru the many years of his career as a band leader. Soon after graduating, Sam joined the Gene

Krupa band and played with him for about 2 years. After this he went with Harry James and later with Benny Goodman. By that time he was the outstanding tenor man in the nation and had been featured coast to coast with the 3 top bands.

Sam served in the Navy and was put in charge of all Navy music for the AFPS, played command performance shows, was featured on service programs such as Yank Bandstand and Bands for Bonds. Sam played a one hour battle of music with Count Basie's orchestra for servicemen all over the world on the biggest hook-up ever used on radio. After service, Sam went with Tommy Dorsey as asst. leader. Later when Billy May decided to stay in Los Angeles with Capitol Records, it was only natural that he chose Sam Donahue to take over his band.

Ralph Marterie will be at the National Dance Band Camp for one week, July 28 thru August 3rd. Ralph



Ralph Marterie

Marterie, raised in turbulent Chicago, the cradle of many great musicians, began playing the trumpet professionally when he was only 14. Starting with Danny Russo and his Oriole Orchestra, Ralph had much active experience with local bands, during which he was in constant demand as a side man. The richness of his trumpet blossomed steadily and he developed a growingly critical ear for exciting band music, unconsciously planning the band and the arrangement style that would produce the ultimate in danceable music.

Breaking into the radio field in Chicago, his career has spiraled ever since. Soon after signing with Mercury Records, Ralph came out with a version of "Pretend" that overnight made his name nationally known. After that came "Caravan", followed by a joyous waxing of "Crazy, Man, Crazy", all of which sold enough copies to zoom into the hallowed "hit" class. Then came "Skokiaan", which was one of his biggest hits. Marterie boasts the remarkable distinction, despite the youth of his career as a bandleader, of having more hit records behind him than any band in America today. Ralph is a favorite of the disc jockeys and has won many of the Down Beat and Cash Box polls.

Music directors, students, and parents desiring additional information

and application blanks for the camp may obtain them by writing to "Music," Box 238, South Bend, Indiana.

## ACCORDION BRIEFS

By Lari Holzhauer  
Executive Secretary  
Accordian Teachers' Guild, Inc.  
R4, Box 306, Traverse City  
Michigan

Robert Deichert, well known young accordion artist of Minneapolis, is scheduled for a Denver concert the week following Easter.

ATG members of Louisville, Kentucky are looking forward with enthusiasm to the concert and workshop which will be given there May 5th by the famous Charles Magnante of New York.

The dates set for the fourteenth annual Southwestern Accordion Festival at Oklahoma City are April 27th and 28th. Guest artist for the event will be Charles Magnante who will be making his first appearance in Oklahoma City. Hundreds of students are entered in this huge Festival and teachers from nearby States bring students and accordion bands by the busloads. Louis Ronchetto of Oklahoma City is the guiding hand for this Festival and reports many entries are already in and many more anticipated.

At a recent election for the California Chapter of the ATG—held in Los Angeles, the following were elected to office. President—Miss Ann Randall, Los Angeles: Vice-President—Mr. Glenn Stead, Long Beach: Secretary—Mrs. Eileen Blunt, Los Angeles.

For the fourth successive year, Miss Vina Mae Harmer has arranged the music and acted as accompanist for the Date Festival at Indio, California. The Festival is famous for its presentation of the "Arabian Nights" Pageant.

Gus Mauro, of the Mauro Accordion Academy, Toronto, Canada is celebrating the Academy's thirtieth anniversary. Established in 1927, it has had a continual and successful growth.

In the December bulletin published by the ATG a question was asked "In what key is Malaguena, by Ernesto Lecuona, written?" This apparently has not only been a question in the minds of accordionists but of other musicians also. Many replies were received with theories ranging from C# major, F# minor, that it was written in the Spanish-Gypsy mode, etc. Needless to say the answers still were confusing.

(Continued on page 69)

## THE CHORAL SPOTLIGHT

... is on

... Portage Township High School Choir, East Gary, Indiana ...



Mr. George Myers rehearses the Portage Township High School Choir a few days before the Christmas Concert.

### The Choir

The Portage Township High School Choir is living proof that it is possible to have an outstanding choral program under conditions that are by no means normal.

The choir as a unit rehearses only two or three times at noon prior to a concert or contest. The detailed work, or "woodshedding" as director George L. Myers calls it, takes place in four different "Choral Classes" that meet daily. Here the music is read, learned, and even polished. The final rehearsals before concert or contest time are scheduled more for seating, standing, and other appearance disciplines, rather than musical requirements.

More than 150 singers comprise the four choir classes, and from that group is selected 60 to 75 singers to make up the concert choir. The 60 to 75 singers may vary greatly depending on the musical requirements as well as the necessities of blend and balance. The classes rehearse daily, and about 45% are boys. About half the choir

members belong to church choirs, and because of the emphasis on an extensive choral repertoire, many of the selections learned in the choral classes are used by the church choir director.

Another interesting and rather unusual facet to the choral program at Portage Township is the extensive use of music at all concerts. Director Myers puts a premium on musicianship, and he insists that his choir members learn how to read the music rather than by note learning. Each choral class will read through more than one hundred different choral pieces each year, and with such an extensive reading program, the choir members read music far better than the average high school choral singer. Both Mr. Myers and his choir are justly proud of this accomplishment.

In recent years, the choir has received a consistent Division I rating at the District and State Music Contests, and has always rated a First Division in sight reading.

Another innovation in the Portage Township High School choral program is the formation of a twelve member ensemble called "The Portage Singers." This group of outstanding

voices (six girls and six boys) give more than 30 full length concerts per year, and in the spring make a full scheduled concert tour covering as much as a three-state area. They have been consistent winners of the Superior rating in District and State Contests for more than ten years. Recently, a special arrangement of "Hosianna" by Livingston Gearhart and published by Shawnee Press was dedicated to the Portage Singers and their director Mr. Myers.

Of the great many programs given by the choir, both director and singers consider the Christmas program to be the best. The high school band participates on the same program with the choir, many of the members doing double duty.

THE SCHOOL MUSICIAN congratulates the Portage Township High School Choir for its active and vital choral program. It especially commends the group on its desire to become singers who can really read the music. This display of the qualities of good musicianship should serve as an inspiration to other groups who strive for the same achievement.

## The Director

George L. Myers is the living refutation of the common adage that "nice guy's finish last."



George L. Myers

A veteran of 41 years of teaching, 29 years at Portage Township High School, Mr. Myers has become one of the best known and best loved choral directors in his state. Last November 16, 1956 he was saluted in a special letter for his services to the Northern Indiana School Band, Orchestra, and Vocal Association. The letter stated, "as secretary-treasurer of NISBOVA, he has had to listen to everyone's complaints, problems, and make decisions about rules, eligibility deadlines, and even personal complaints about fellow teachers. His ear has always been sympathetic to everyone, and he has gained a great respect among all public school administrators and directors for his opinions and unbiased decisions . . . this man has always striven to further music education in the schools, and has the respect and good will of all his fellow workers throughout the state."

Mr. Myers received his Bachelor's Degree from Valparaiso University with a double major in music. He has attended every session of the Waring Workshop since its inception 10 years ago, and also two sessions of the Christiansen Choral School. His major is violin, and he has played viola with the Valparaiso University-Community Orchestra. He has been a consultant for the National Association of Teachers of Singing, Inc., in establishing vocal repertoire for high school music contests.

When asked about his special training, George Myers replied, "I've had no special training, but I've sure adopted a lot of ideas from the many conductors I've watched. These include, Melius, Olaf and Paul Christiansen, Harry Robert Wilson, Noble Cain, Lana Haggard, Don Craig, Morton Luvas, Fred Waring, John Findly Williamson, and many others. My motto when I watch the topnotchers conduct is: what does he have, to get what he gets, that I should have."

Mr. Myers brings to his teaching a wealth of practical and professional entertainment experience. He has trouped professionally as a guitarist and singer with a Spanish Quintett, and sung baritone with the group in

nightclubs, vaudeville, conventions, etc. He has appeared as soloist with many church choirs and high school bands. His services as an adjudicator, festival director and clinician have been in constant demand. He has judged contests in Ohio, Indiana, Wisconsin and Illinois.

For the past several years he has been secretary-treasurer of the Northern Indiana School Band, Orchestra, and Vocal Association (NISBOVA) which has taken up much of his spare time. His hobby is instrument repairing and home decorating.

Of his work at Portage Township he recently declared, "Portage Township High School Choirs never lack in enthusiasm and drive. I believe their desire to give the public the meaning of the song is one of their strongest assets."

THE SCHOOL MUSICIAN congratulates Mr. George L. Myers for his many successful years of inspiring musical leadership in his school, community, and state. "George", as everybody knows him, has endeared himself to thousands of young people with his example of friendliness, patience and understanding. To these qualities, add the ability to secure high musical standards, and the result is an achievement that does credit to the teaching profession, and is, indeed, worthy of the recognition he so richly deserves.

## Repertoire

1. Bow Down Thine Ear by Fatzeff-Tkach, pub. by Kjos, #6509.
2. Cherubim Song by Murzieski-Tkach, pub. by Kjos, #6500.
3. Come Back to Sorrento by DeCurtis-Sears, pub. by Ricordi, #NY1525.
4. An Evenings Pastorale by Shaw, pub. by Curween, #8665.
5. I See God by Wilson, pub. by Bourne, #674.
6. I See the Moon by Wilson, pub. by Plymouth.
7. Come Thou Holy Spirit by Tschesnokoff-Tkach, pub. by Kjos, #6521.
8. Way Over Jordan by Cain, pub. by Flammer, #81117.
9. Rock a My Soul by Carroll, pub. by Abbey, #1002.
10. God Song of Mine by Cookson, pub. by Fitzsimmons, #4703.
11. The Twenty-Third Psalm by Harter, pub. by Shawnee.
12. Buffalo Gals by White-Johnson, pub. by Hall-McCreary, #7019.
13. Once More My Soul by Shute, pub. by Birchard, #1560.
14. Yonder Come Day by Hall, pub. by Birchard, #973.
15. Come Christians, Join and Sing

Alleluia by Gillette, pub. by Summy, #1361.

16. Row, Row, Row by Swift, pub. by Belwin, #709.
17. Father, O Hear Me by Christiansen, pub. by Augsburg, #164.
18. Tenderly by Gross-Stickles, pub. by Morris, #5596.
19. To Thee We Sing by Tkach, pub. by Kjos, #6501.
20. Wade in De Water by Howorth, pub. by Pro Art, #1012.
21. When Children Pray by Fenner, pub. by Shattering.
22. Wide River by Don Wright, pub. by Hall-McCreary, #7024.
23. Sing Ye in Joy by Tkach, pub. by Kjos, #6527.



## Book Reports

### "Books That Help"

RECOLLECTIONS AND REFLECTIONS by Richard Strauss, Edited by Willi Schuh. Published by Boosey and Hawkes, 173 pages, \$2.00.

When he died in 1949, at the age of eighty-five, Richard Strauss left a mass of documentary evidence — diaries, notebooks, letters—about his life and opinions on which his biographer, Dr. Willi Schuh, is now working. The present little book of miscellaneous writings is a foretaste of much more that is to come.

There is just enough here to whet the appetite for more knowledge of the fabulous talent that took the musical world by storm sixty years ago. It is rich in anecdote about many of the distinguished, musical personalities with whom he was associated, and reveals the penetrating and wide-ranging mind of the great musical genius.

The editor's preface throws light on the material presented and the nature of its organization. Says Dr. Schuh: "In the course of more than fifty years Richard Strauss—prompted, in most cases, by some outside stimulus and with no intention of writing "literature"—published a considerable number of essays, prefaces, open letters and other papers. Taken as a whole, these writings, sporadic as they are, and printed mostly in periodicals inaccessible today, provided such valuable and precise clues to the composer's attitude toward his art, the great masters of music, his own creative work and important problems of musical tradition and practice, that no justi-



fication is needed for collecting them."

Strauss also made available some of his writings of the last ten years of his life.

Editor notes do appear, but have been limited to a minimum. The bibliography lists first printings only and indicates which papers are printed from a manuscript.

For an insight into the life of the "boy wonder" whose great tragedy was an early success that he could never quite recapture, this is indeed a fascinating little epistle.

**CONCERNING MUSIC** by Wilhelm Furtwängler. Translated from the German by L. S. Laurence. Published by Boosey and Hawkes. 96 pages, \$2.00.

Since the day in 1922 when Wilhelm Furtwängler assumed the Directorship of the Berlin Philharmonic Concerts, the eminent conductor has held millions under the spell of his baton.

In this book he does not tell why he continued conducting when Germany was controlled by a dictator. He tells little about his personal life—a story that should be told some day. In this little book, Dr. Furtwängler has set down some of his deepest thoughts on the subject of music. He states what he believes is the function of conductor, composer, and audience, and the relationship that exists among them.

In a series of "conversations" with Walter Abendroth, (in 1937) he reveals the many-sided experiences and mature reflections of a world famous symphony conductor.

The last chapter, however, written in 1947 is Dr. Furtwängler's testament of freedom. Here he tackles the difficult and controversial subject of Atonality. The great conductor is a tonalist, and he says so right away. Then in one of the best written and penetrating essays on the subject of contemporary music, the atonalists versus the tonalist, he explains why he prefers Beethoven and Wagner to Schoenberg, and Hindemith.

If you are inclined to like "Rigoletto" but feel you should like "Wozzek," read the last chapter. You'll lick your chops over every paragraph.

\* \* \* \*

**PAGANINI**—by Renee De Sausine. Published by McGraw-Hill; 271 pages, \$4.50.

"There is something in his appearance so super-natural that one looks for a glimpse of a cloven hoof or an angel's wing." So stated a Leipzig newspaper in 1829.

There was also something super-

natural about his fabulous talent. He played the violin with such tonal beauty and dazzling technique, that the word itself "Paganini" has come to mean the ultimate in virtuosity.

But technique and tone were only a part of his talent. He was also a composer, *bon vivant*, ladies man, inventor, critic, and expert at getting out of "awkward" situations.

"In my official capacity," he wrote, "I had to play in both the weekly concerts. I always improvised. I would write a base for the piano and on this I would develop my theme. Once, about noon, the court demanded a Concerto for violin and English horn, to be performed that evening. The director of music protested that there was not sufficient time, so the task dissolved on me. In two hours I wrote the orchestral score, and Professor Galli and myself improvised the solo parts. It was a tremendous success . . ."

One time he became enamored with a young lady who was a constant attendant at his recitals. In her honor he wrote a piece that displayed his amazing showmanship and uncanny sense of audience appeal—as well as knowing a thing or two about palpitations of the heart.

"One day I promised to write for her a musical fantasy, which would contain allusions to our love"; he

wrote, "it was to be performed at the next concert. I announced it to the court as a new composition under the title of *Scene Amoureuse*. Their curiosity was aroused, but what was their surprise when they saw me appear on stage with a violin from which two of the strings had been removed. I had retained only the G and E. The E was to express the lady's sentiments, and the G the passionate language of her lover. The tenderest tones were followed by ravings of jealousy, melodies, plaintive cajoling, alternated with phrases, expressing rage and happiness . . . the piece had a favorable reception. After praising me to the skies the Princess said graciously: 'You have just performed impossibilities on two strings. Would not a single string suffice for your talent?' I promised to make the attempt. Some weeks later I composed my Military Sonata for the G string, entitled *Napolean*, which I performed on August 25th before a numerous and brilliant court. People will never tire of hearing this composition on one string. At Lucca I led a whole opera with a violin with two strings only. This won for me a wager consisting of a luncheon for twenty-five people."

Renee de Sausine has written a vivid, spicy biography of the greatest virtuoso of all time. A perfect blend of entertainment and education.



By Walter A. Rodby

**EDITOR'S NOTE:** *The story you are about to read is true. It is reprinted as it appeared on the concert program, given on March 3, 1957, with the hope that it may give other Choral directors a programming idea that may be a little unusual, and yet quite worth while.*

### Birth of a Song

Being a sort of a catalyst in the birth of a new composition is always a stimulating experience. But when you can act as middle-man in bringing the brilliant musical mind of one of the country's leading composers of choral music together with the poetry of a 15 year old girl, a member of your own chorus, then the experience can be downright thrilling. It happened about three months ago, and the result is now history.

The name of Joseph Roff on a composition has come to stand for quality, originality, and lovely, beautiful mel-

ody, always well arranged and eminently suited for the particular vocal combination for which he wrote, i.e., women's voices, male voices, or mixed voices. His compositions have been published by practically every leading publisher of choral music in the country—a real tribute to his ability to create the kind of music that choral groups like to sing and audiences enjoy hearing. Dr. Roff is a Canadian, and up until the fall of 1956 he lived in Toronto. Now he lives in New York City where he is closer to his publishers and the music that is such a big part of his life.

Deanna DeLong is a sophomore student at Joliet Township High School, and a member of the high school girl's chorus. She is 15 years old, an above

Send all questions on Choral Music and techniques direct to Walter A. Rodby, 819 Buell Avenue, Joliet, Illinois.



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average student, and possesses an unusual ability to write sensitive and lyrical poetry. How her poem and Dr. Roff's music became a new and thrilling composition for women's voices entitled SONG FOR CREATION is a story worth telling.

I am not alone in the feeling that a concert should always have a special attraction, some kind of an "extra" to add interest and vitality to the performance. Not just the usual interest catcher, but a special something over and above that—something that will generate enthusiasm from the performers as well as the listener. Featuring a guest conductor, a guest soloist, or a special musical number is the usual method.

A year ago, looking ahead to this year's girls chorus concert, I wrote to Dr. Joseph Roff, then in Toronto, Canada, and asked him if he would consider writing a special number for women's voices which would have its world premiere in concert on the first Sunday in March 1957. To my delight, Dr. Roff accepted the commission, and early in May submitted a composition entitled MADRIGAL. It was a splendid number, well written, and one which most groups would have fun performing.

But there were problems. Dr. Roff had used the text of a Canadian poet who had set the poem in the style of the old English madrigal. Consequently, there were many nonsense syllables throughout ("sing dilly, dilly, sing dilly, dilly") and other references, which, in my estimation, were quite unsuitable for a chorus of 140 teen-age girls. The song was excellent, but for a special feature—for that something "extra" so vital in the presentation of a new composition—I had the feeling that this particular number would not generate the enthusiasm with the chorus that I felt was so necessary.

But how to tell Dr. Roff, that was the problem.

Shortly after receiving MADRIGAL, I wrote Dr. Roff expressing my sincere pleasure with the piece, but stated that I did have some suggestions, and that I would put them into writing when I had examined the score more in detail. The "examination period" lasted all summer, and it was finally in September that I decided to write Dr. Roff and explain as best I could my personal feelings in the matter. The letter was mailed with a good deal of anxiety as to what the reply might be.

My apprehension was completely unfounded. Dr. Roff's reply was gracious and understanding. He agreed immediately, and generously offered to write another piece if he could find a suitable poem. He went on to explain the

difficulty in securing good poetry, and suggested that I work with him in getting an acceptable lyric.

Late in October, I wrote to Dr. Roff suggesting we take the problem of suitable words to the girls in the chorus. Why not have a poem writing contest? The best set of words being submitted to the composer—of course, always with the understanding that he write the music only if he thought the words were good enough. Once again, he agreed, and said he would anxiously await the results.

The poetry flowed fast and furious, most of it moody lamentations from broken hearts, or low keyed love sonnets encased in a thick coating of lyrical rhyme. Then came SONG FOR CREATION, submitted by Deanna DeLong, under the imaginative title, "A Letter." It was different and outstanding from the first, and had the pace and climax so desirable for a good vocal composition. With a bit of rewriting, polishing, and a change of title, the poem was sent to Dr. Roff early in December. He wrote that he liked the poem and would put it to work right away.

The day after Christmas vacation, SONG FOR CREATION was on my desk completed, bearing the dedication: "To Walter Rodby and the Girl's Chorus of Joliet Township High School, Joliet, Illinois." It was all anyone could have hoped it would be—wonderful music—and my delight was complete. The chorus, too, was thrilled with the new song, and subsequent rehearsals getting it ready for concert were pleasant, indeed.

To complete the story, SONG FOR CREATION has been accepted for publication by Educational Music Services, Inc., 147 West 46th St., New York 36, N.Y., and will be issued for sale next fall. The MADRIGAL was not lost either. It became MADRIGAL FOR SPRING and was accepted for publication by Boosey and Hawkes.

The girl's chorus, 1957, was proud indeed, to present the premiere performance of SONG FOR CREATION at their annual winter concert SONG-TIME 1957.

### Song for Creation

*So sweet, the wind that rustles and  
bushes the wheat and the grain;  
Petite the stars so clear and bright that  
spill crushed diamonds on the earth  
like rain;  
The majesty of God's work spreads  
o'er the land;  
Let all creation sing his song!*

*Calm the twilight that hangs as a veil  
o'er the drowsy heavens;  
Dawn has the strength of life as to*

*nature it calls and beckons;  
The day is filled with promise and  
glory;  
Let all creation sing his song!*

*Music resounds from lustrous heights,  
draping the earth in a silken lace;  
Triumphant voices open the heavens  
with chords of majesty and grace;  
The Lord has claimed us for his own;  
Let all creation sing his song!*

Deanna DeLong  
Age 15


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# TEEN- AGERS SECTION



Edited By Karen Mack

## Newfolden Nordics Play Christmas Concerts

By Barbara Cook  
Teen-age Reporter  
Newfolden Community School  
Newfolden, Minnesota

Each Christmas season, we, the Newfolden Community School Band, present concerts at our neighboring grade schools. Our school is situated in a rural community of 367 population and maintains a high school for two other small rural communities one to the east of us at a distance of twelve miles, Holt and the other, Viking, at a distance of fourteen miles south west of us. The concerts are composed of typical Christmas music; incidently *only* Christmas music is used. Popular numbers such as "Frosty the Snowman" and "Rudolph the Red-Nosed Reindeer;" semi-classics such as "Winter Wonderland" and "White Christmas;" and the more classical, "Crusaders Overture" were included on this years program. The traditional carols are played as accompaniment for a community sing by the audience. The lighter Christmas numbers are played for the small fry attending the concerts such as "Jolly Old St. Nicholas" and "Up on the House Top." Highlight of the concerts, which has become traditional, is the playing of the marimba-accordion duet, "O Holy Night."

For those that live in the warmer climates the conditions under which we present these concerts should prove very interesting. The temperature ranges from thirty degrees above to thirty degrees below zero. This year we were lucky going to Holt as it was ten above. Last year we made the trip while the thermometer stood at thirty degrees below zero. There is always plenty of snow to wade through and the roads are apt to be slippery to impede our travel. We travel in one bus and a panel truck. The truck with instruments must be sent hours ahead of us so the instruments can be unloaded and thawed out. During the Holt concert soft shimmering snow flakes were falling to the earth making

the playing of "White Christmas" very appropriate.

These concerts which have become annual events let us say "Merry Christmas" to our school community in a big way.

## Disc-Jockey Gets King Size Kettle-Drum

A nationally known symphonic music conductor and a Rochester Disc-jockey are beating the drum these



Pictured on the left is the surprised disc-jockey, Bob E. Lloyd, and on the right is Frederick Fennell, Conductor Eastman Symphonic Wind Ensemble.

days, guaranteeing music-lovers and pop record fans a full hour of laughs at WHEC, Rochester!

Frederick Fennell, Conductor of the Eastman Symphonic Wind Ensemble and Bob E. Lloyd, deejay of WHEC's "Lloyd's Unlimited" are the stars, and a symphony size copper kettle-drum is getting the beat.

It all began when Lloyd, known to Rochester radio fans for his "off-beat" brand of humor, casually mentioned on his afternoon show that he liked the sound of the kettle-drum at the close of the Coca Cola commercial. "We oughta get Fred Fennell of the Eastman School up here with a kettle-drum one of these days," quipped Bob E.

Fennell heard the broadcast just before hopping a plane to keep a concert date in Cherokee, Iowa. Enroute to the concert, he stopped off in Chicago for dinner with old friend Bill Ludwig, Jr. of the Ludwig Drum

Company. Fred mentioned Lloyd's yen for a kettle-drum. Ludwig's immediate rejoinder was, "Let's send him one!" To the amazement of Fred Fennell, a symphony-size kettle-drum was shipped from the Ludwig Manufacturing Company in Chicago to Bob E. Lloyd in Rochester the next day!

The real twist to the story is that Bob E. Lloyd, who started it all, was the most surprised deejay in America when a Gigantic carton was delivered to him at the WHEC studios four days later. Fred Fennell had tipped off the other studio personnel on his return to Rochester just an hour before the drum was delivered and was waiting for Lloyd and the unveiling!

Result? Bob E. Lloyd has his kettle-drum, makes his own noises for the sponsors and Frederick Fennell is a regular studio guest on "Lloyd's Unlimited"—giving Bob E. instructions on foot-pedal and drumsticks. Everybody in Rochester is drum happy, thanks to William F. Ludwig, Jr. of Chicago.

## Music on Parade Begins Second Season

By Travis Ball, Jr.  
Vice-President  
Grace Moore Junior Music Club  
Newport, Tennessee

I am writing to tell you about our club's series of programs over WLIK-radio.

Last March our club sent a letter to WLIK asking for better music. Later that month I met Mr. Ira Crisp, Manager of WLIK and he said that we could have a half hour of free time to present the type of music we wanted.

We began on April 5th, 1956. Much of our music had to be recorded, and we featured the world's greatest artists performing the world's greatest music. Between the selections I, as the narrator, told items of interest about the pieces. We also had several programs featuring local artists. Among those featured were Miss Dorothy Mathis and Miss Patricia McNabb. Miss Mathis is the 1955 winner of the Eugenia Buxton Cup which is given in the Difficult Class I in the Spring Music Festival in Tennessee. Miss McNabb has won many honors in both the Spring Music Festival and The National Piano Auditions.

We continued through September. There were many enthusiastic comments about our series. These made the efforts put into the programs seem justified.

WLIK has been very generous in giving us the time and help to make the programs the success they were. Now Mrs. P. T. Bauman, counselor of our club, Mr. Crisp, and I are planning the 1957 series of Music on Parade.

We plan to present a program featuring the works of several young composers. This program is presented in co-operation with THE PARADE OF AMERICAN MUSIC OF THE NATIONAL FEDERATION OF MUSIC CLUBS. We also plan to present programs in memory of Arturo Toscanini, Walter Gieseking, and Hans Barth.

## Chartiers High's "Jazz Bow Jump" Success

By Ruthie Cheslock  
Teen-Age Reporter  
Chartiers-Houston High School  
Houston, Pennsylvania

Every year our Marching Band sponsors a school activity. Since there are so many sources which help us, we find it not necessary to make money at this event. Last year we sponsored a Square Dance. This year we tried something new. We contracted a local dance orchestra and called our dance "The Jazz Bow Jump." The underlying idea was to give everyone an opportunity to go to a dance where there was "live music." At most all



Germany to Disneyland. At his famous fun mecca Walt Disney accepts a Hohner Mignon accordion from two German youngsters, Silvia Friedrich-Rust and Horst Ketel, who as "Junior Ambassadors to the U. S. A." enjoyed a two-week coast-to-coast tour sponsored by the State Department, Disney, and Trans World Airlines. The visitors brought the accordion with them from the M. Hohner factory in Trossingen, Germany.

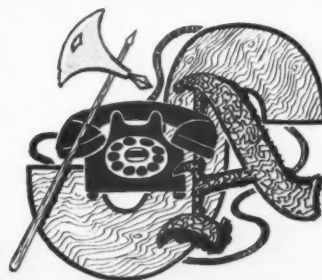
the informal dances recordings are used. The dance was a success. We feel that students will accept music if it is danceable. A high-light of the evening was the "Jam Session."

Now that our dance is over, we are focusing our energies towards the Spring Concert. The theme will be "A Springtime Festival." Our concert is combined with our chorus.

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### In Our Mailbag

"This letter should have been in your possession several years ago. I have been intending to write you stating my personal endorsement on the value of Tri-M to our student body. What a masterful idea it was to organize this type of activity to reward the outstanding music student! Prior to the formation of our Chapter #23, we used the award point system. I had been aware that it was ineffectual for motivating the outstanding music student in giving him the proper place in student body affairs and in the community. Since we became affiliated there has been a closer relationship between vocal and instrumental departments. Thanks to you we are united!"

Mildred Forsling, Sponsor, Chapter #23, Yakima Senior H.S., Yakima, Washington

\* \* \*

"We have found here that in spite of busy schedules and many activities that there is a definite place for Modern Music Masters. It serves as a reward for students who qualify and as an incentive for others to work harder. We also find that it ranks as an important activity group among our other school clubs. We recently joined forces with our Student Council in a Recreation Night to help raise funds for a foreign exchange student."

Leslie Gilkey, Sponsor, Chapter #111, Waukegan Twp. High School, Waukegan, Illinois.

### Tri-M on Miami Menc Program

A Modern Music Masters program is scheduled for Saturday, April 27, at the Southern Division meeting of the Music Educators National Conference being held in Miami. Paul B. Fry, Sponsor of Chapter #35 at Albemarle H.S., Albemarle, N. Car., is general chairman and will moderate a panel discussion on the program and objectives of the Society



Paul B. Fry

by Chapter Sponsors from the southern states.

A demonstration of the Society's Initiation Ceremony is under the direction of Laura G. DeFonso, organizer of



Laura G. DeFonso

Chapter #21 at Miami Jackson H.S. and Jr. Chapter #226 at Robert E. Lee Jr. H.S. Chapter #43 of Miami Sr. H.S., under the faculty sponsorship of Hazel Petit, will present their student officers as the installation team: Joanne Fusco, president; Nancy Barrick, vice president; Dorothy Malin, secretary; Carole Jean Upchurch, treasurer; Norena Rivero, historian; and Dolores Daniel, chaplain. The other eight Chapters in the Miami area will also assist in the program.

**HAWAIIAN MUSIC HONOR STUDENTS** will now become Tri-M members too, as a Chapter has just been chartered at H. P. Baldwin H.S., Wailuku, Maui, Hawaii. This school has over 1200 students with 240 in the bands. Saburo Watanabe, the Faculty Sponsor, has written, "We feel greatly honored to be the first Hawaiian Chapter of Modern Music Masters. Our principal, Mr. Isaac H. Aoki, has enthusiastically approved a Chapter at Baldwin H.S."

### Texas Chapters Sponsor Music Festival

Three Chapters in San Antonio (#119 of Our Lady of the Lake H.S., #123 of Providence H.S. and #179 of Blessed Sacrament H.S.) and one in Abilene (#223 of St. Joseph H.S.) are again sponsoring the annual music festival held at Our Lady of the Lake College on Saturday, April 3rd. Choral groups and instrumental soloists from a number of high



Wm. J. Marsh

schools are participating. The day's activities will begin at 8:30 A. M. with piano and vocal auditions followed by a Tri-M meeting for all Chapter members and visiting music students. The San Antonio Chapters are conferring Honorary Membership in Modern Music Masters upon William J. Marsh of Ft. Worth, well-known composer of the official state song, "Texas, Our Texas." Mr. Marsh has been active in music work, serving the church and the community as organist, choral director and composer for fifty years.

The afternoon program will include an individual performance by each choral group. The highlight of the day will come when all the choruses join in singing four numbers with William Marsh and Gerald Ingraham as guest conductors.

### Top-Notchers for April

Jim Barbre, president for the second consecutive year of the Anderson H.S. Chap. #46, Anderson, Ind., started his musical career as a pianist but is now making a greater name for himself as a vocalist and student director.



Jim Barbre

After studying piano for eight years, he took up the viola and has been a member of the H.S. Concert Orchestra and has been selected upon several occasions to play in orchestras throughout the state of Indiana.

Transferring his main interest to vocal work, Jim has become a member of the 70-voice Choral Club and the 12-voice Madrigal Singers. He is also a member of the adult choir in his church, and was selected for the All-State Chorus. As student director of the Choral Club he demonstrated his remarkable ability by conducting a program before the Indiana Teachers Association in the absence of the regular conductor. Jim is the youngest to serve as director of the Youth Choir in his church.

In addition to his many official duties as Tri-M president, Jim is busy as vice president of his senior class and vice president of the Choral Club. He has attended a state and a national conference of music educators. Very few high school students can match this distinction. Congratulations, Jim!

### Another Top-Notcher

"Our Miss Musical" is the way Erma Mowery is known to the mem-



bers of Chap. #108 at Kennewick Senior H.S., Kennewick, Wash. She was recently chosen "The Most Musical Person" at her school. As vice president of Tri-M, she has done much to foster the joy of music in school, church and community.

Here are some of the accomplishments of this talented 17-year-old musician: she accompanies the Concert Chorus, Mad Hatters Senior Girls' Trio, Senior Boys' Trio, the sophomore and junior sextets, Fife and Jug Band, and the Combo. All of these groups have performed this year at school assemblies, social clubs and at civic concerts.

Accompanying vocal and instrumental soloists and ensembles is another of her major activities. This year she will accompany vocal and clarinet contestants from her school at Yakima, Walla Walla and Spokane. She is also frequently called upon to play for weddings and church functions. Because of these many activities, Erma could well be renamed "Kennewick's Busiest Girl." Congratulations, and keep up the fine work.

#### Chapter News Parade

The members of Chapter #35, Albemarle H.S., Albemarle, N.C., sold stationery in order to raise funds for special projects. They are planning to sponsor the organization of other North Carolina MMM chapters. Plans are being developed for a musical program to be given by the members of the chapter for the student body of the high school. A yearbook was published by the vice-president and a committee listing all club projects and activities. It contains pictures of each chapter member.

The members of Chapter #230, Horton Watkins H.S., Clayton, Mo., sponsored a party for members of the music departments and graduates. They are going to have a private concert, where each new and old member will play or sing a solo and be judged critically on all aspects of his performance. Members plan to have some outstanding community musicians and nearby college instructors speak at some of their meetings.

Chapter #108 of Kennewick Senior High, Kennewick, Washington, has successfully completed a "learn the song" campaign, teaching the school's new Alma Mater to the student body. The members have ushered and sold concessions at a performance of the world famous "Ballet Russe de Monte Carlo" in their school auditorium. They have charge of all publicity and programs for the Tri-City Music festival. Each year, the Chapter awards a gold trophy to the outstanding member in each of the sections of the



Officers of Chapter #6, St. Vincent H.S., Akron, Ohio, pose in front of their Tri-M bulletin board which stresses service to "School, Church and Community." This is the Chapter which made the initial contribution (\$25.00) to the newly established Tri-M Loyalty Fund. This fund will be used to promote the growth and extension of the Society throughout the nation. A suitable way of recognizing future Chapter donations is being studied by the National Office. Seated from l to r, Irene Sherman, iHistorian; Ellen Wozniak, Secretary; William Owen, President; Sigmund Lembo, Treasurer; and Rita Reymann, Vice President.

Music Department: Orchestra, Chorus and Band.

Members of Chapter #245 of Patrick Henry Jr. H. S., New York, N.Y., attended the Telephone Hour Programs at Carnegie Hall, featuring the Bell Telephone Orchestra and soloists from the Metropolitan Opera. The Senior Band and Dance Band have given over 15 concerts this season at the Museum of the City of New York, Children's Shelter, neighboring schools and their own school. Guests at some of these concerts were: officials from the Board of Education, the President of the Academy of Medicine, and reporters and photographers from two leading New York Newspapers.

The members of Chapter #196 of Reno H.S., Reno, Nev., traveled 60 miles to Fallon, Nevada to install Chapter #276 of Churchill County H.S. The Chapter gave a recital for parents in February, is sponsoring the Music department's Spring concert and the members are participating in the solo festival of their district.

Some members of Chapter #139 of McHenry Community H.S., McHenry, Ill. went to Woodstock, Ill. to the Children's Home and Old People's Home to present a half-hour program for each. A surprise came when several of the people at the Old People's Home began to recite poetry, sing songs and tell stories to the members. This Chapter is planning to return there at Easter and several other times, if possible.

#### Correspondence Invited

Anyone desiring a copy of the brochure, "What a Tri-M Chapter Will Do For Your Music Education Program," is invited to write to Modern Music Masters, P.O. Box 347, Park Ridge, Illinois.

### RWHS Band Presents Winter Band Concert

By Eugene Hawke  
Teen-age Reporter  
Central High School  
Red Wing, Minnesota

The Red Wing High School Band under the direction of Reynold J. Christenson, presented their annual winter band concert Tuesday February 19.

Featured on the program was Peter Vollmers, who along with Gale Holst played "Concerto for Clarinet" by Mozart. Although Pete is young in the field, he is an accomplished clarinetist and musician. He has been a student of Mr. Thelan, who is first chair clarinetist of the Minneapolis Symphony. Gale, who accompanied him on the piano, is first chair flute player. She can also hold her own on the piano as she played "Warsaw Concerto" with the band accompaniment in the 1955 winter concert.

Also featured on the program was the drum section. They along with the cornet section made up a drum and bugle corp and played the popular march "Semper Fideles" by John Philip Sousa.

Other numbers on the program included: "Glory of the Trumpets" by Brockenshire, "The Legend of Little John" by Laas, "Der Freischutz" by Von Weber, "Cossack Invocation and Dance" by Lenckow, "Zacatecas" (Mexican March) by Farrar, "Themes-Caucasian Sketches" by Ippolito-Ivanow, and "Beguine for Band" by Osser.



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## Meet Your "Teen-Age Editor" Miss Karen Mack

By L. J. Cooley  
Editorial Staff  
The SCHOOL MUSICIAN

We have had so many requests at The SM office to run a picture of our little Miss Karen Mack, Teen-Age Editor of THE SCHOOL MUSICIAN, that we decided to tell you a little about her



KAREN MACK  
Teen-age Editor  
THE SCHOOL MUSICIAN Magazine

background. She is a 17 year old Junior at the Joliet Township High School, Joliet, Illinois. She is only four feet ten inches high. She wears a size 2½ shoe. We call her our little Cinderella.

Karen seems quiet and modest, but we have observed her at some of her "Coke-tail Parties," and she is an atomic youngster who bubbles with laughter and fun. When she comes to the office two nights a week and on Saturday morning to edit her Teen-Age Section and answer her gobs of mail, she is serious and studious. Her natural inquisitiveness helps her maintain a B average in her school work. She plays the electric organ, piano, and sings an excellent alto. She is particularly proud of being a member of her Methodist church adult choir.

During the Summer of 1956, Karen toured seven countries of Europe together with 21 other teen-agers. While there, she had an opportunity to observe and discuss the likes and dislikes of the teen-agers' tastes in music. Much to her surprise, the teen-agers of other lands seemed to like the same kind of music as our young people of the United States, namely, popular

music. Italy seemed to be the country where the teen-agers leaned toward the classics.

Karen plans to attend the Enid, Oklahoma 25th anniversary Festival on May 2, 3, and 4. She has made application to sing in the 300 voice Festival Chorus. She is looking forward to meeting many Teen-Age Reporters at the Enid Festival this year.

Though a very busy student, she still enjoys her favorite hobby of "fencing". She is quite good at this art, having defeated all except one in her Junior class. She is happiest when she receives mail from the readers of her section. She invites any teenager anywhere to write her and ask for the "Teen-Age Reporters Guide". We hope that one day you will have a chance to meet Karen Mack, for we are sure you will enjoy knowing her as much as we enjoy having her here at THE SCHOOL MUSICIAN office.

## Sharpville High Band Jumps From 45 to 90

By Janet Auchter  
Band Reporter  
Sharpville, Pa.

The Sharpville Pa. High Senior Band gained its present director, Paul Cerbus, in September 1954. At that time the band had only forty-five (45) members and lacked many instruments entirely. Today it has over ninety (90) members and while rounding out most sections has added many new and needed instruments.

Every August two or more weeks of practice are put in by the marching band and majorettes. Football season is always a time of hard work for our band and its director. As our band performs at every game, we learn many shows each year. Homecoming requires special effort. This year our director arranged and directed a story of our Queen's life in music.

In our first valley wide parade a year ago, we won first prize for our costumed routine. Further parades have brought us prizes and recognition.

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## AMERICAN BANDMASTERS ASSOCIATION CONVENTION ONE OF FINEST IN HISTORY

### George Reynolds Plays Host To Nations Finest

The Twenty Third Annual Convention of the American Bandmasters Association will go down in history as one of the finest from every standpoint. Mr. George Reynolds, an Active member of A.B.A. and director of the famed Carnegie Tech Kiltie Band, was host to well over one hundred of the nation's finest band directors and their ladies. Mr. Reynolds and his colleagues are to be congratulated for presenting such an efficiently run convention. Eight concerts were presented by four of the nation's greatest bands. These bands consisted of the United States Air Force Band, under the leadership of Colonel George S. Howard; the United States Army Field Band, under the leadership of Major Chester A. Whiting; the Carnegie Institute of Technology Kiltie Band under the leadership of George Reynolds; and the Penn. State Band under the leadership of James W. Dunlop.

Many A.B.A. members acted as Guest Conductors of these four bands. Some of the familiar names to take the podium were A. Austin Harding, Director Emeritus, University of Illinois Band and Honorary Life President, Mark H. Hindsley, Director of the U. of I. Band; Gerald Prescott; Captain Samuel Laboda; Harold Bachman; Herbert Johnston; Lt. Commander John McDonald; Raymond Dvorak; Col. Howard Bronson; Glenn C. Bainum; Paul Yoder; William D. Revelli; Lt. Col. Francis Resta; Ferde Grofe; Frank Simon; Karl King; Richard Goldman; Lt. Col. William Santelmann; and many others.

Soloists for this year's convention were: Leonard Smith, cornet; James Chambers, French Horn; Alfred Gallodoro, Clarinets and Saxophone; and the wonderful Singing Sergeants, United States Air Force, under the direction of Captain Robert Landers.

The members showed a genuine interest in the progress reports submitted by the various committee chairmen during the five business sessions. In addition to the outstanding concerts, the members and their wives were treated to a Shakespearean Play by the

members of the Carnegie Tech Fine Arts Theatre, a trip through the U.S. Steel Homestead Plant 1, and the H. J. Heinz plant. The "In & About Pittsburgh Music Educators Club" gave a Buffet at the Park Schenley Restaurant on the opening night. During the Annual A.B.A. Banquet, Lynn Sams and Paul Yoder, M.C. and Co-M.C., kept the members in a mirthful mood.



Prof. Mark H. Hindsley  
New President of A. B. A.

### Newly Elected Officers

The following men were elected officers for the 1957-58 term:

President . . . Prof. Mark H. Hindsley, Director of Bands, University of Illinois, Urbana, Illinois.

Vice President . . . Herbert N. Johnston, Director of the Philco Band, Philadelphia, Pennsylvania.

Secretary-Treasurer . . . (re-elected) Prof. Glenn C. Bainum, Director Emeritus, University of Northwestern, Evanston, Illinois.

### Board of Directors

Elected to serve as the Board of Directors are the following members: Captain Samuel R. Loboda, Asst. Director, United States Army Band, Ft. Myer, Virginia.

George E. Reynolds, Director of Bands, Carnegie Institute of Technology Kiltie Band, Pittsburgh, Pennsylvania.

Dr. Raymond F. Dvorak, Director of

Bands, University of Wisconsin, Madison, Wisconsin.

Franklin C. Kreider, Director of Bands, Collinsville High School, Collinsville, Illinois.

Col. George S. Howard, Director United States Air Force Band, Washington, D.C. (out-going president).

### University of Illinois to Host 1958

The 1958 convention of the American Bandmasters Association will be held March 5, 6, 7, 8 at the University of Illinois, Urbana, Illinois. The Urbana Lincoln Hotel will be the Headquarters of the convention. President Mark Hindsley will be the Official Host.

### 1957 Ostwald Award Winner

The winner of the 1957 Ostwald Award is Clifton Williams of the University of Texas, Austin, Texas. Mr. Williams also won this award of the American Bandmasters Association when made for the first time in 1956 at the 22nd Annual Convention held in Santa Fe, New Mexico. There will be an Ostwald Award in 1958 for the finest new band composition.

As the members departed for their  
(Turn to page 66)



John Philip Sousa

This newly discovered picture of the great "March King," who was the first Honorary Life President of the A. B. A., adorned this years convention program cover.





# AMERICAN SCHOOL BAND *Directors' Association*

## FIFTH ASBDA CONVENTION DECEMBER 27-30, 1957

By Arthur H. Brandenburg  
President of ASBDA  
1128 Coolidge Road  
Elizabeth, New Jersey

### *Suwannee Hotel Is Hqs.*

In order that all Active, Affiliate and Associate Members of the American School Band Directors' Association may have ample time in which to make plans to attend the Fifth Annual Convention scheduled for St. Petersburg, Florida, it is expedient to release now the official dates it will be held—December 27, 28, 29 and 30, 1957. Mr. Everett L. Roberts, Chairman of the 1957 Convention, has completed arrangements with the Suwannee Hotel for general headquarters, meeting rooms and exhibit space. Associate members may expect to receive a detailed plan of exhibit area from Mr. Roberts soon. Space will be allotted in order of first come first served, with some firms making tentative reservations early.

"The Sunshine City," through its Chamber of Commerce, hotel managers and public school system, pledge their fullest support and cooperation toward the successful operation of this year's annual convention. Pictures such as the one related to this article point up the opportunity of visiting a very

delightful climate and scenic part of our U.S.A. to be enjoyed in the midst of a possible apprehensive winter season, particularly to many of our members residing in colder climates. Information pertinent to winter travel in Florida will be mailed directly from the Chamber of Commerce office. Please file it for future reference, and keep it handy so families can help plan such a trip together, even though it might mean celebrating one seasonal holiday enroute.

To be sure that all information pertaining to the American School Band Directors' Association is coming to every member regularly and on time, it becomes extremely important that membership dues be in order, and mailing lists be periodically revised for changes of address, or changes of firms' authorized personnel. Mac E. Carr, ASBDA's Treasurer for 1957 sends through these columns a clear and precise explanation of the three categories of memberships.

### **Annual Dues**

*(Active, Affiliate and Associate)*

It might be well at this time to review the various types of membership available in the American School Band Directors' Association. According to the Constitution and By-Laws of the ASBDA, there are three types of membership available.

The ACTIVE MEMBERSHIP includes such members as have been duly

elected to membership by the committee of the whole at an annual convention. It is required that the band director be actively engaged in the teaching of Instrumental music, either in the Elementary school, the Junior High School or the Senior High School, public or parochial. A minimum of seven years of successful experience in the field is essential. The dues for this group are ten dollars (\$10.00) per year and are operative from January 1st of a given year through December 31st of that same year. All dues in this category must be paid in full 90 days previous to the next convention. Failure to comply with this item means a forfeit of the active membership status.

The AFFILIATED MEMBERSHIP classification is presented for those former active members who are no longer actively engaged in the teaching of instrumental music in the elementary school, the junior high school and the senior high school, public or parochial, but have changed to positions in fields other than those listed above. (For example, some of our members are now in charge of bands on the college level or have changed to the field of school administration.) For these former active members who wish to be associated with the American School Band Directors' Association, they may apply for the Affiliated Membership. The year's dues are five dollars (\$5.00)



ASBDA BAND OF THE MONTH . . . This "Class A" Band of 108 members from Boulder High School, Boulder, Colorado deserves our honors this month. It has won First Division "Superior" ratings in state music contests since 1936. The band is under the direction of Ed Kehn, an ASBDA member, its present Secretary for 1957, and was 1956 Convention chairman at Boulder, Colorado.



and include all rights and benefits of the Association, except voting. The membership runs from January 1st of a given year through December 31st of the same year, and dues must be paid 90 days previous to the annual convention.

The ASSOCIATE MEMBERSHIPS are open to all instrument manufacturers, music publishers, uniform manufacturers, music and instrument dealers and members of allied industries whose products are used in connection with the maintenance of an instrumental music program. The dues of this classification are twenty-five dollars (\$25.00) per year. Dues are payable on January 1st of a given year and are operative through December 31st of the same year. The following services are made available to all associate members:

A listing of the firm will be given in the annual convention program.

A yearly roster of all active, affiliate and associate members will be mailed.

Authorized representatives of music firms are permitted to attend all sessions of the annual convention except business meetings.

Associate members are the only firms permitted to register, and contract for exhibit space at the ASBDA's annual convention site.

This year all dues are payable to the 1957 Treasurer, Mac E. Carr, 122 Pine Street, River Rouge 18, Michigan.

### 1957 Major Surveys

The American School Band Directors' Association, through its officers, board members and authorized committees, looks to the completion of the three surveys undertaken so far this year with great anticipation and interest. They represent probably one of the most forward looking steps ever taken for the improvement of instrumental instruction. The first responses by a large group of the active membership bears out the pressing need for these studies, and the results are beginning to point to trends in instruction that may be far different from what many leaders looked for. This may lead to a revision of procedure and plans in many communities supporting school bands.

Since the results of ASBDA surveys depend on mail service for completion, each active member will need to cooperate to make the tabulation from 388 band leaders a united project. In order to economize on mailing costs, which are mounting, some surveys were sent out to the membership via second class rate. During the season's holiday rush some of the blanks



St. Petersburg waterfront; three yacht basins, and Whitted Airport. Center foreground, Vinoy Park Hotel, center, Waterfront Park, in which are located the St. Petersburg Yacht club and Al Lang Field, Spring training grounds for the major league baseball teams.

may not have arrived where there were changes of address. Too, some members graciously admitting oversight or misplacement, courageously asked for a second set of blanks. *A well thought out response is respectfully sought from each active member in ASBDA.* Let us not have a single man delinquent to this request. The compilation pertaining to these surveys will naturally be a long and tedious undertaking. In fairness to the band director, who being already overwhelmed with activity and administrative duties in his local set-up, takes on additional responsibilities for the ASBDA and each one of us ought to see that time and effort are saved for him at every turn. Dale C. Harris, Chairman of "The Continuing and Comprehensive Program for the Improvement of School Bands" committee has been reminding the membership of the extreme urgency for every member to reply promptly to all official communications from ASBDA that specify an answer. This will make it possible to save on mailing costs and conserve valuable time otherwise taken up with preparing duplicate and triplicate communications.

So that in the future all activities of ASBDA may be carried forward punctually, will all members apprise their school authorities and secretarial staffs of the necessity to give ASBDA communications "top priority."

### Convention Program

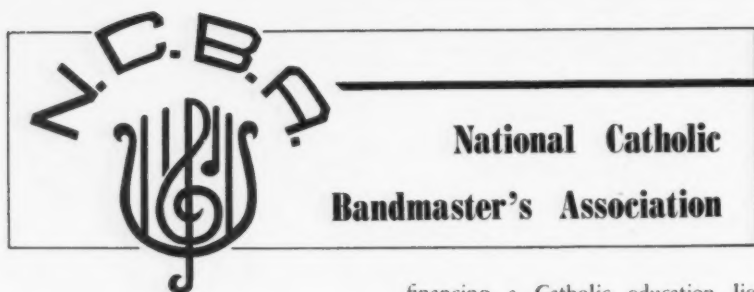
The middle of May at St. Petersburg, Florida, the president and a

member of the board will meet with Everett L. Roberts to lay the ground work for the four-day convention in December. A preliminary plan for the program will then be drawn up for consideration by the full ASBDA executive board, meeting at Baldwin-Wallace College—Music Department, Berea, Ohio, the last week in June.

In order to fully meet the needs and desires of the school band leaders, affiliate members and our associates from the music business field, the president and the executive board will want to know what changes or repetitions should be sought in our next convention program. Feel free to write to any member of the board and express your thoughts. Should there be items that should be discussed jointly by band leaders and associate members, a session can be arranged to allow for this gave and take between the two groups, if the planning committee knows it ahead of time.

Some excellent comments have come in to date, but it seems reasonably sure that there are others worthy of consideration. The officers, one and all, want to carry out the wishes of the group if they are for the good of bands in America, so here's a chance to exercise the prerogative of being heard.

**Do we have YOUR band picture in the ASBDA files?**



By Robert O'Brien  
President, NCBA

Notre Dame University  
Notre Dame, Indiana

### Nun Replies to Open Letter to NCBA Membership

Mr. Robert F. O'Brien, President  
National Catholic Bandmasters' Association

Box 87, University of Notre Dame  
Notre Dame, Indiana

Dear Mr. O'Brien:

"I do not feel that bands need justification in our Catholic schools. We all, with a very few exceptions, feel that they are a necessary feature in our school life and school experience. I can recall when bands first came into prominence in New Orleans in our Catholic school systems. We began to feel the need of school bands in the middle 20's. Academies were able to charge the students sufficient tuition to help pay for a band director. Under this system bands came into being and flourished. Some few years later, marching bands were needed for outdoor events on a secondary level. The need was growing and financial solutions were not forthcoming.

"Most Catholic schools operate on a tuition basis and, without supplementary assistance could not be maintained. An already overburdened Pastor cannot be asked for additional funds to start or develop a band. With the increase in student population and the continued problem of larger staffs, more space and modernization the pastor is immediately concerned with the improvement and maintenance of his school.

"With the steadily growing number of new Catholic school systems, Sister and Brother teachers have become a premium and secular teachers have been brought into the systems on a permanent basis.

"This influx of lay teachers presents a great financial burden to the administration. The lay faculty must receive wages comparable to the public schools. The eventual responsibility of

financing a Catholic education lies with the average parishioner.

"The dedicated Sisters are content to receive a small salary—working for God and Community, but seculars need an adequate wage to assume the maintenance of their families and homes. Many have somehow managed to teach in Catholic schools at a minimum salary. In addition to the feeling they are assuming a lay apostolate many state they appreciate Catholic discipline and high academic standards.

"This still leaves bands and orchestras to be considered. Some of the Sisters of various Communities have taken over with little or inadequate training and have attempted to organize and run bands. They are really doing as fine a job as their training permits. Our schools just have been unable to cope with the public school systems where bands are on a stable footing, with full time directors on the elementary and secondary levels.

"Enthusiastic pastors can do little. They just do not have the means. As far as I know, there is only one school in my entire Archdiocese which has a flourishing band and feeder band where the pastor hires and pays for a full-time director. This band, in a year's time, made tremendous strides. Private academies are faring a little better, for they manage to keep bands up. So really, I don't think, in our situation, bands need to be justified—we just need the wherewith. The youngsters are more than willing, the Sisters, on a whole are willing and even anxious. Someday, as our financial problems are solved and we are able to adequately support a full-time director in each of our schools, we will measure up. The entire burden cannot be placed on Parent's Clubs. Most of them are taxed with many other problems. It does not seem fair to burden them further.

"A good example of our problem can given indicated by comparing the private and public school bands in the state of Florida. Since I can remember, they have always had fine bands. Almost every magazine that you pick up mentions them. You will seldom see a reference to a Catholic band. Why? For the same reason as in Louisiana—funds. I really don't think that it is because we do not appreciate or justify

bands, but that the resources are not present to give us what we want and need to show to advantage.

"The youngsters take advantage of city bands and youth organizations. They are encouraged to study music privately. Music appreciation in the form of concerts, recordings, is part and parcel with our general music program.

"So you see, there is a certain amount of instrumental music for children and we, in our Community are waiting for the day when we can have a set-up by which we can afford to have full-time band directors.

Sincerely,

A Sister Bandmaster and member of the NCBA

### Convention Dates at Notre Dame

AUGUST 9 — AUGUST 11.

### Summer Band Camp Dates at Notre Dame

AUGUST 11 — AUGUST 18. All requests for information concerning the NCBA Summer Band Camp should be addressed to Robert O'Brien, President NCBA, Box 87, University of Notre Dame, Notre Dame, Indiana.

### Survey Results

The NCBA, in cooperation with the music department of the University of Notre Dame, recently made a survey of colleges and universities in order to determine current trends and organizational procedures.

The results are as follows:

#### Music Survey Results —

Questionnaires sent to	250
Returns	150
Schools who returned forms but had no band	10
Enrollment breakdown:	
under 1,000 — 24	
1001-3000 — 56	
3000-6000 — 22	
6001-10,000 — 24	
over 10,000 — 14	

#### Assistant directors:

Schools having one faculty assistant	29
Schools having more than one faculty assistant	9
Schools using faculty other than assistant directors in the band organization	20
Schools having one graduate student, and/or teaching fellow, and/or students whose status were not specified on replies	27
Schools having more than one student assistant	7
Assistants, graduate students or student (teaching fellows) teaching other courses along with band duties	33

Bands having non-student (full time) secretaries	18
Selection of band personnel:	
By audition	120
Admitted without audition	20

Number in marching band:	
0-20	— 7 schools
21-35	— 8 schools
36-45	— 6 schools
46-55	— 15 schools
56-65	— 16 schools
66-75	— 21 schools
76-90	— 21 schools
over 90	— 46 schools

Number in concert band:	
0-20	— 6 schools
21-35	— 11 schools
36-45	— 16 schools
46-60	— 50 schools
61-80	— 35 schools
81-100	— 20 schools
101-125	— 2 schools

Tuition Scholarships:	
1/3 tuition	15
1/4 tuition	15
1/2 tuition	30
2/3 tuition	6
Full tuition	20
	total 86
No tuition	54
	total 54

Concert band tour:	
Schools making a tour	105
Schools not making a tour	35

Tour expenses:	
Portion paid by the school	25
All expenses paid by school	50
	total 75
No expenses paid by school	30
	total 30

Time of tour:	
During school time	75
During vacations	30

#### Breakdown for schools of 3,000-7,000 population

Total number of schools (3,000-7,000)	34
---------------------------------------	----

Assistant directors:	
Schools having one faculty assistant	14
Schools having more than one faculty assistant	1
Schools using faculty other than assistant directors in the band organization	15

Schools having one graduate student, and/or teaching fellow, and/or students whose status were not specified on replies	10
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Schools having more than one student assistant	4
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Bands having non-student (full-time) secretaries:	4
---	---

Selection of band personnel:	
By audition	25
Admitted without audition	9

Tuition Scholarships:	
1/2 tuition	7
Full tuition	3

one school gives 20% for first 7 semesters and full on the 8th	1
one school has work scholarships which pay full tuition	1
No tuition	22

Music organization scholarships given:	
Schools giving them	21
Schools not giving them	13

Concert band tour:	
Schools making tour	32
Schools not making tour	2

Tour expenses:	
Portion paid by school	5
All expenses paid by school	14
No expenses paid by school	13

Time of tour:	
During school time	
During vacations	

Credit and/or grade:	
Schools giving credit but no grade	9
Schools giving grade but no credit	1
Schools giving grade and credit	16
Schools giving grade and credit to music majors only	1

Credit and/or grade:	
Schools giving credit but no grade	30
Schools giving grade but no credit	1
Schools giving grade and credit	70
Schools giving credit but no grade to music majors	5
Schools giving grade but no credit to music majors	2
Schools giving grade and credit to music majors	2
Schools giving no grade or credit	30

### Biographies Requested

Please return the request sent you for biographical information.

### NCBA Information Available

Complete information concerning membership in the NCBA is available from the national office at Notre Dame. Please write University of Notre Dame, Box 87, Notre Dame, Indiana.

### Kay Musical Exhibits At ASTA Convention

One of the standout exhibits at the ASTA convention held in Chicago at the Congress Hotel was the Kay Musical Instrument Co. display of bass viols and violoncellos expressly designed for primary and secondary school orchestras. Kay Musical was the only manufacturer of basses and cellos to exhibit.

Included in the Kay display were the following educational-line instruments: M-1 bass, high school model; H-10 bass, grade school model; 60



Bob Keyworth, vice-president of the Kay Musical Instrument Company, explains the finer points of bass viol construction to Dr. Angelo La Mariana of the State University Teachers College, Plattsburg, N. Y., and editor of the famed "String Clearing House" clinical column which appears monthly in THE SCHOOL MUSICIAN.

cello, high school model; 60 3/4 cello, junior high model; 60 1/2 cello, grade school model. The laminated, crack-proof construction originated by Kay makes these school instruments ideal for the hard wear and tear inflicted on orchestra instruments by young school-age musicians.

Kay Musical supplies the growing school market with their educational line of cellos and bass viols sized and aligned to meet the physical requirements of the various age groups in primary and secondary schools. In recent years this line has enjoyed a phenomenal gain in sales. The instruments are made according to the rigid specifications of the MENC string committee and are of the same high quality as Kay concert instruments.

Members of the Music Teachers National Association and the American String Teachers Association attending the convention were vitally interested in the unique design of these educational-line instruments pioneered by Kay. ASTA members especially were warm in their praise of Kay's efforts to provide suitable, properly sized basses and cellos for stringed music programs in the schools of America.

### Wexler Offers Bass Viol Carrying Strap

Bass viol players will like this "strap idea". Extra strength for heavy duty is assured by use of an extra heavy, top grain cowhide carrying strap offered by David Wexler & Co., Chicago wholesalers. It measures 1 1/2" in width . . . has leather loop and adjustable buckle. The end pin holder is of double thickness and securely stitched, has 1 1/4" reinforced round opening. Available in black. List price, \$8.25 each. Main offices of David Wexler & Co. at 823 So. Wabash, Chicago 5, Ill. Ask for it at your local music store.



# ENID SILVER ANNIVERSARY FESTIVAL PLANS COMPLETE

## Joliet, Ill. To Send Two Grade School Bands

Final plans for the gigantic Enid, Oklahoma Tri-State Silver Anniversary Music Festival are now completed, according to Dr. Milburn E. Carey, Festival Director, and Head of the Music Department, Phillips University. Dr. Carey has informed THE SCHOOL MUSICIAN that some 10,000 elementary, junior high, and high school students are expected to compete in this three day festival which has long been recognized as the largest and finest in the world. Most music directors and teachers recognize the Enid Festival as the National Contest for bands, orchestras, choruses, soloists, and ensembles.

The internationally famous Joliet Grade School Band from Joliet, Illinois will enter two bands in all competitions. Mr. Charles S. Peters, Supervisor of Music, will conduct the Concert Band while his assistant, Robert Haddick will conduct the Second Band. The Joliet group will travel to, and live in, a 10 car special train for the Enid trip. Including parents, well over 200 will be in the group.

Sixteen States will be represented this year, including groups from as far away as New Hampshire, Pennsylvania, California, and Florida. Approximately 2400 soloists will enter competition.

Some 700 ensembles will vie for top national honors, and more than 100 bands will appear in the \$1,000,000.00 parade. The parade is so named because the estimated value of the instruments and uniforms are more than a million dollars.

### Nationally Famous Judges

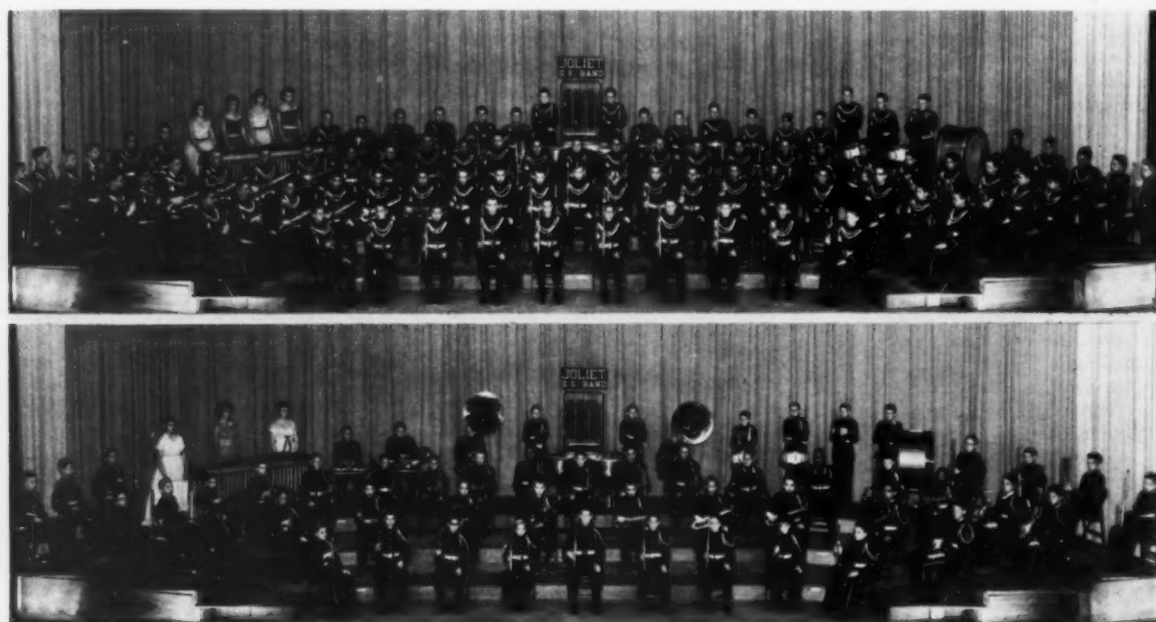
The Festival features nationally prominent conductors, adjudicators and composers, and this year will have Dr. A. A. Harding, Director Emeritus University of Illinois Bands; Archie Jones, Choral conductor, University of Texas; Dr. Earl D. Irons, past President American Bandmasters Association from Arlington, Texas; Dr. D. O. Wiley, Director of Texas Tech Bands, Lubbock; George Wilson, conductor of band and orchestra, University of Missouri, Columbia; Dr. Joseph E. Maddy, President National Music Camp, Interlochen, Michigan; Dr. Robert Hawkins, Director of band and the Summer Music Camp, Western State College, Gunnison, Colorado; Forrest McAllister, composer, adjudicator and Publisher of THE SCHOOL MUSICIAN magazine, of Joliet, Illinois; Russell L. Wiley, Director of Bands, University of Kansas, Lawrence; Dr. Gilbert Stephenson, Ohio University, Athens; Harold A. Decker, University of Wichita, Kansas; Maurice McAdow, North Texas State College, Denton;

Fred C. Mayer, Friends University, Wichita, Kansas; Norval Church, Columbia University, New York City; Marvin Rubin, director of Youth Symphony, Lexington, Kentucky; Alfred Reed, composer of New York City; Dr. James H. Kincaid, Texas Wesleyan College, Fort Worth; Charles Minelli, Director of Bands, Ohio University, Athens; and John D. Raymond, Director of Music, Lafayette College, Easton, Pennsylvania.

James Burke, famous cornet soloist of the Goldman Band of New York City will make appearances as guest soloist. Naomi Schroeter of Wheaton, Illinois and Floyd Zarbock national champion twirlers will be featured as twirling exhibitionists and twirling contest judges. The Bill Ludwigs of Chicago will present percussion lecture demonstrations. Mr. Burke and Don McCathren of Wisconsin will also be featured in clinic sessions.

### Festival Dates

This year's Festival dates are May 2, 3, and 4. The first two nights feature a marching band contest in the lighted football stadium. The day time is devoted to band, orchestra, chorus, solo and ensemble competitions. The Phillips University Band under the direction of Dr. Carey will again present an outstanding concert. The climax of the three day event is the Grand Festi-



Two wonderful bands from the Joliet, Illinois Grade School system will compete in this years Silver Anniversary Tri-State Music Festival at Enid, Oklahoma on May 2, 3, and 4. (Top photo) The Joliet Grade School Concert Band will compete under the direction of Charles S. Peters. (Lower photo) The Joliet Grade School Second Band will compete under the direction of Robert Haddick.



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val Concert on Saturday night which features the specially selected Festival Band, Orchestra, and Choruses which will be under the direction of nationally famous Guest Conductors.

### Deadlines

The entrance application deadline for solo and ensemble, bands, orches-

tra, and choruses competition remained at April 1st. The deadline for application in the Festival Band, Chorus, and Orchestra was March 18th.

Festival Manager Carey may be contacted at Phillips University Station Post Office, Enid, Oklahoma.

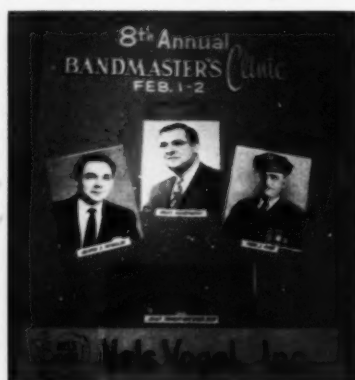
## NELS VOGEL BAND CLINIC SCORES— JOLIET BAND PLAYS FEATURE CONCERT

Nels Vogel, President of Nels Vogel, Inc., one of the finest music stores in America, presented a highly successful band directors clinic at Moorhead, Minnesota on February 1st and 2nd. Some three hundred directors from the four north central States attended. The Editor of THE SCHOOL MUSICIAN magazine was privileged to be the guest of Mr. Vogel during the exciting two days.

A special feature of the clinic was the appearance of the national championship Joliet Township High School



Bruce Houseknecht, director of the Joliet Band, receives a beautiful "attaché" case from Nels Vogel as a small token of his appreciation for the Joliet Band appearance.



This fine billboard was used to publicize the clinic. (Left) George Reynolds, (center) Bruce Houseknecht, (right) Karl King, (bottom) the Joliet High School Band.

Band under the direction of Bruce Houseknecht. This outstanding band consisting of 108 boys and 2 girls held an audience of more than 5000 literally spell bound for two hours on the opening night. At the close of the concert, the audience saluted the band with a four minute standing ovation.

Saturday morning was devoted to the reading of new material by a special clinic band made up of the best players from the local college and high school bands. The Joliet band was used for the afternoon reading session. Guest Conductors were, George Reynolds, Director of the famed Kiltie Band of Carnegie Institute of Technology, Bruce Houseknecht, Forrest L. McAllister. Mr. Reynolds was also a featured cornet soloist at the clinic.

Mr. Heinrich Roth, President of Roth & Reynolds, together with Mr. McAllister and Mr. Vogel, were interviewed on the popular TV Show of the North Central States, "Party Line."

Mr. Vogel spares no expense for his annual clinic. Band Directors are his guests at the local hotels during the clinic. A special ball was given the Joliet band following their concert, complete with a seven piece professional "Dixieland Band," and 80 local high school girls. Nels, as he is affectionately called by directors from four States, feels that each director of



The Joliet band students were treated to a ball after the concert, complete with professional Dixieland Band and 80 local high school girls.

his more than 700 schools that he serves should receive personal attention at all times. This is no doubt the

secret of his phenomenal success as a music merchant.

THE SCHOOL MUSICIAN takes pride in saluting Nels Vogel, one of the most progressive and generous music merchants in America.

### Michigan State Sets Dates For 2nd Marching Clinic

Jack Lee, Director of bands at the University of Arizona, will be the guest clinician at the second annual Marching Band Clinic, August 2-3, at Michigan State University. Mr. Lee will join with Leonard Falcone and Oscar Stover, Director and Assistant Director respectively of the Michigan State University bands.

Formerly Assistant Director of the University of Michigan and Ohio State University bands, Jack Lee is recognized as one of America's leading authorities on marching bands.

Included in the program will be methods and techniques of formation design and planning with special consideration given to the problems of high school band directors.

There will also be sessions for drum majors and baton twirlers.

The event, to be held at beautiful Kellogg Center for Continuing Education, is expected to draw more than 150 band directors from across the country. Many are planning to combine the clinic with vacation plans in Michigan and nearby states.

### Luther College Concert Band Will Tour Norway—1961

A tour of Norway is being planned for the Luther College Concert Band in the centennial year of the college, 1961, according to President J. W. Ylvisaker.

Last spring the Luther College faculty music committee approved a European trip for one of the musical organizations. The College administration endorsed the action.

At a September meeting in Oslo, Norway, the executive committee of Nordmanns Forbundet (the World League of Norsemen), Johan Hambro, general secretary, approved such a tour of Norway in 1961 and offered to sponsor it. The committee suggested that the organization be the Luther College Concert Band since it is well known in Norway and most other colleges send choirs on tour.

In October the Luther College Board of Trustees sanctioned the Centennial Norway tour by the Luther band in 1961 on the condition that satisfactory  
(Turn to page 64)

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By B. H. Walker

### Pressure or Little Pressure

Much has been written and said in this modern day of brass instrument playing concerning "no pressure" or "non pressure" methods of producing a tone. Many have commercialized and advertised their teachings by referring to themselves as experts in "no pressure" playing. Literally, there is no such thing as "no pressure" in playing a brass instrument as a little pressure is even required to correctly form the lips so as to seal them in such a way as to prevent the air from escaping at the corners of the mouth. A little pressure is necessary but too much pressure is a serious handicap to endurance, tone and technic. This is why I have used the term "little pressure" rather than "no pressure."

Excessive mouthpiece pressure is definitely one of the most serious faults a brass player can have. You have all seen the brass player who puffed until his face was red as a beet, and strained every muscle in his cheeks and neck, like a locomotive going up hill on inadequate fuel, trying to play some simple march or solo. He often puffs and blasts until he tires his lips out in such a way that they become numb because the excess pressure has cut off circulation of the blood, and he is forced to either rest his lips or throw his instrument away in disgust. Excess pressure makes ones playing sound labored, reduces his flexibility, hardens his tone and decreases his endurance by at least half.

The late Herbert L. Clarke, world famous cornetist, said, "I have used minimum pressure for many years and it has proved to me that one relieves the strain on the lips, always keeping them fresh and pliable and never tiring out, no matter how hard the work may be. When this knack is acquired it is as easy to play F an octave above the staff as F on the first space. Don't try this unless you know the knack of using minimum pressure." No really great brass artist has ever reached the top without first mastering the knack of playing with a minimum of pressure.

Pressure is an easy habit to acquire and a very difficult habit to break and

Send all questions direct to B. H. Walker,  
Director of Music, Gaffney High School,  
Gaffney, South Carolina.

one of which most players are guilty at some time in their years of study. The big question concerns how little pressure can be used to play successfully. A little pressure is needed, not only to seal the lips, but to support their formation and their vibrations. A little pressure feels comfortable for hours of practice without tiring the lips. This is the correct amount of required pressure.

The mouthpiece should never leave a definite mark or imprint on the lips. When you see such a ring on the lips after playing a short time, it is high time to examine your degree of pressure. A little reddening of the lips where the mouthpiece rests is a different thing and is permissible as it shows stimulated blood circulation around the mouth, but when the ring appears, beware, as the lips have been deprived of their share of oxygen to the tissues because of faulty circulation of the



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blood squeezed out by vice-like pressure around this small bit of lip tissue.

I have never had a student who used too little pressure but nearly all of them have to be reminded constantly to use less pressure. There is a two sided problem to be solved in breaking the pressure habit as follows: until the lips develop strength, the player must use pressure in order to play high notes and until he learns to use little pressure the lips will not develop strength due to lack of circulation of the blood. So you see the pressure habit is a two way circle and one which can be broken only by constant effort, patience and determination. The beginner does not acquire the pressure habit slowly; he just starts out with it! So, if you can get him to avoid pressure from the start, he may never be faced with the problem of breaking the habit.

#### Suggestions For Little Pressure

1. Practice daily on long, sustained tones with swells and diminishes so as to make the lips flexible, acquire breath control, and in other ways help make the high notes respond without excessive mouthpiece pressure.

2. Develop the knack of lip slurring from a low to a high note by daily practice and study of slurs by contracting the lips in the center, pressing them close together, closing the opening where they vibrate, and tightening the cheeks with an upward and slightly outward movement so as to shorten the vibration so the high notes will come without pressure excessively.

3. Since most of the tendency to press comes about in the playing of high notes rather than low notes, learn the knack of articulating an "e" sound as in "tee" by raising the back of the tongue when playing high notes and thinking "ta-ee" when slurring from a low note to a high note and "tee-aa" when slurring from a high to a low note.

4. Increase the breath pressure from the diaphragm rather than the mouthpiece pressure when trying to play high notes.

5. When playing a high note, slightly pivot the movement of the lower jaw forward in such a way as to blow up toward the top rim of the mouthpiece.

6. For a few minutes each day place the French horn, the trombone or other instrument on a shelf or table, mantle, top of piano or other place which will enable you to blow into the mouthpiece without holding the instrument or touching it with your hands. Try to play long open notes without moving the horn progressing higher and higher until the increasing pressure finally moves the instrument by sliding it away

from the lips. At first you may be unable to make any sound at all but with patience and practice every day you will begin to get the open fundamental tone, later the middle tone such as fourth line F on the trombone, G on the cornet (second line), low C (below the staff) on the French horn, etc. until finally with months of practice you may be able to hit some extremely high notes. Cornetists have been known to even play high G (above the staff) and higher with the cornet suspended from the ceiling by a string without touching the instrument with the players hands. Some cornet mouthpiece companies have so-called "no pressure" mouthpieces with a device regulating the cup such as to

measure the amount of pressure used so as to constantly remind the player to use little pressure in his daily practice. This could be very valuable in breaking the pressure habit if properly used.

#### Music Reviews

**TRUMPET TUNES** — by Walter Beeler. Charles H. Hansen, \$1.50 in USA

This collection includes six fine solos in one volume with easy piano accompaniments. The solos are written by one of America's finest brass players, teachers, composers, arrangers and authors — Walter Beeler, Director of Bands, Itica College, New York. He

(Turn to page 62)

# Leonard Smith



"The exciting experience of playing my Reynolds Contemporas is beyond the power of words to describe. My matched trumpet and cornet respond instantly with a full-bodied brilliance and delicate sensitivity I had never imagined would be possible. These instruments are a triumph of engineering and craftsmanship."

Leonard B. Smith

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## The Percussion Clinic

By Robert A. Clark

The true musical potential of the marimba and the xylophone is often overlooked and many consider the instruments only in terms of the unique tonal coloring that they may add to an arrangement. It is unfortunately true that a virtuoso of the marimba or xylophone is treated with a certain aloofness by serious musicians and critics. I remember the comments of a friend and colleague who expressed amazement when he discovered that the marimba, for instance, could be played with musical sensitivity. Yes, it is possible to turn a neat phrase on these mallet instruments. A warm feeling for musical expression is not the sole property of performers on other instruments. We drummers have a real handicap to overcome. We are generally regarded as musical mechanics who come through with the clever gimmicks now and then but when expressing things musical, display hearts

Send all questions direct to Robert A. Clark, 210 Parkview, Plymouth, Mich.

of steel. It's up to us, young drummers, to dispel these erroneous notions by constantly striving to increase our musical wisdom and to perform with a genuine musical feeling.

Clair Omar Musser is one man who, in my opinion, has worked hard and has succeeded in giving dignity to the marimba as a medium of serious musical expression. He has won acclaim from all parts of the world with his magnificent artistry as a recitalist and the organizer and director of fabulous marimba bands that have performed in this country and abroad. Besides his success as a player, he has made countless contributions in the field of design and manufacturing, first with the Deagan Company and later with the

firm bearing his own name. He was instrumental in transforming an ugly duckling instrument into a thing of beauty. With the introduction of the arched front resonators plus the lacquered brass effects, the instrument has become a thing of dazzling beauty. Besides all of these fine contributions Mr. Musser instructed my first xylophone-marimba teacher, Mrs. Evelyn Benson. I shall always be indebted to her for her patient instruction.

Serious music for the marimba and the xylophone is almost non-existent, therefore, it is necessary for the serious student to borrow from the repertoire of other instruments. Violin solos are the most commonly played compositions on these instruments, but Mr. Musser has succeeded in transcribing several Chopin piano works for marimba. These excellent solos are bound in a collection under the title "Master Works for the Marimba," published by the Forster Music Company of Chicago, and sells for \$3.50. The most notable solo from this collection is the "Fantasia Impromptu." The collection, I might add is strictly for the advanced student.

I have personally raided the violin repertoire to find interesting material. A fine group of easy and moderately difficult solos may be found in a book entitled "Mittell's Violin Classics for

## BANDMASTERS

If you plan to attend the Regional Meeting at Pasadena, April 14-17

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Violin and Piano." This is a Schirmer publication being listed in the Schirmer's Library of Musical Classics. The price is \$1.75. The collection includes the "Waltz from Faust," by Gounod, "Canzonetta," by Herbert, "Loin du Bal," by Gillet, and many other excellent numbers.

In recent writings, I have mentioned the dearth of study material for the mallet instruments. Instruction methods written for other instruments may prove to be very helpful when used for the mallet instruments, providing the student reads directly without transposition. Some violin studies may prove useful. I have discovered a very challenging collection of etudes in the "Kayser Elementary and Progressive Studies for the Violin." This book also is published by Schirmer and at the time of my purchase sold for \$1.00.

For those students who have aspirations for the popular field on either vibes or marimba, a very thorough knowledge of all possible chord combinations should be acquired. "David Gornston's All Chords for Marimba, Xylophone, or Vibes" is a very complete book of chords and chord exercises, just the thing for the student bent on modern improvisation. The book is published by the Gate Music Co. and sells for \$1.25.

#### Tips That Might Help

Match your snare drum sticks in both weight and sound. Make certain that they are straight. . . . Unless you are faced with radical temperature and humidity changes, don't alter the tension on the snare drum after use. Constant tampering makes it more difficult to tune. . . . A piece of tape placed under the snares where they cut across the collar of the head will prevent cutting of the snare head. . . . Vaseline applied on the tension screws will keep them easy to adjust. . . . Destroy cracked drum sticks. They could break while playing and puncture the head. . . . Set the drum at the correct height so that there is no danger of jabbing the sticks. Learn to use wire brushes without jabbing the wire ends into the drum head. . . . Strike the cymbal near the edge so that full tone and free vibration will be assured. . . . Tympanist remember to keep the tension on the drums after the rehearsal or performance in order to prevent the loss of the collar. . . . When the collar of the tympani is lost, loosen the head completely, dampen with a wet sponge, and then rebuild the collar. . . . Keep the tympani covered in order to discourage curious fingers . . . a long sustained roll on the bass drum sounds better when done with two sticks rather than the double

end bass drum beater. . . . Tune the bass drum low enough so that you get a "Boom" rather than a "Ping." . . . Medium hard rubber xylophone mallets extract a nice round tone from temple blocks without chewing up the relatively soft surface of the block. . . . Handles on the hand cymbals are not a good practice since they tend to prevent free vibration of the cymbals. A rigidly mounted cymbal is more likely to crack than suspended from a leather strap.

May I urge all serious students of the drums to seek out a fine percussion teacher and begin private instruction immediately. Yes, it is true that an

occasional outstanding talent comes along with remarkable instinct for doing the right thing without the help and guidance of a competent teacher. These individuals are rare. Most of the top-notch professional drummers have come the hard tedious road of diligent practice under the watchful eye of an outstanding percussionist. So, young drummers, don't bury your heads in the sand. Seek out the help that you really need to achieve your goal of becoming a percussionist extraordinaire.

The End

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## The Students Are the Stars

(Continued from page 16)

"It sounds wonderful, but is it practical?" Here the answer must be "Definitely yes!" Here are just two concrete examples: A young man from Paris, Arkansas, attended "the Point" for two summers as a student. Because of his outstanding ability and leadership qualifications he was asked to return the next two summers as a member of the staff. Partially, at least, because of the extensive and thorough training received at Inspiration Point, he is now—at the age of 23—appearing periodically on the "live" NBC Matinee Theatre color telecasts out of Hollywood. Another student, from Chandler, Oklahoma, who has attended four summers, has become quite adept in two fields: composition and opera direction. Compositions for piano, orchestra, band, and chorus have been performed publicly at Inspiration Point and Oklahoma City University where he is a sophomore. Operatically, he has done such fine work singing leads in several productions and assisting in producing others, that he was asked to stage and direct one of two operas presented by OCU this past season.

"Who is eligible to attend Inspiration Point?" Students of better than average ability. For the Opera Workshop, voices should be reasonably mature and of distinctive quality. The Symphony Orchestra is open to players of serious intent and superior qualifications. In other words, students who have won either superior or excellent ratings in state final contests are definitely encouraged to take advantage of this unique opportunity for personal advancement. However, students in schools which do not enter contests, and college music majors are also given every consideration. College credit from Phillips University may be earned by any eligible student.

Because they have seen the value of such a music camp—the only one of its kind in existence—the Federated Music Clubs of several states have united to help provide scholarships for worthy students, and the National Council of the FMC has also scholarshiped several.

"Such a camp as Inspiration Point must charge a great amount for tuition?" "No, it doesn't." For approximately \$50.00 per week not discounting anything for scholarships, all the previously mentioned things are made available to the students! In addition, this covers room and board, insurance, music, costumes, and transportation for

all camp activities not held on the grounds.

Because of the nature of the Colony—Every Student a Star—the enrollment will always be limited. Inquiries concerning the Colony may be addressed to Dr. Henry Hobart, University Station, Phillips University, Enid, Oklahoma.

The End

## The Band Stand

(Continued from page 14)

Frank Simon, guest cond., U. of Arizona, Tucson, Ariz. A Bouquet of Songs . . . Neuin.

Also on these same programs, George E. Reynolds, Carnegie Tech., again conducted Hermann's Concerto for Doubles, with Alfred Gallodoro as soloist; and James W. Dunlop, Penn State U., conducted the band accompaniments for cornet soloist Leonard B. Smith, for *The Harp of Tara* by Rogers and *Carnival of Venice* by Clarke.

Among the officers of the American Bandmasters Association before the elections at the March 6-9 Convention were:

Vice-President — Mark H. Hindsley, U. of Illinois, Urbana, Illinois.

Secretary-Treasurer — Glenn C. Bainum, Emeritus, Northwestern U., Evanston, Illinois.

Honorary Life President—Dr. A. Austin Harding, Emeritus, U. of Illinois, Urbana, Ill.

Member of Board of Directors — Raymond F. Dvorak, U. of Wisconsin, Madison, Wis.

Public Relations Committee Chairman — Arthur L. Williams, Oberlin College, Oberlin, Ohio.

The next issue of this *Band Stand* page will include college band directors elected to membership in the American Bandmasters Association as well as those newly elected or appointed to offices in this important band fraternity. *Watch for it!*

The End

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(Continued from page 25)

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| 19.....     | Chicago, Ill.       |
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| 25.....     | Niagara Falls, N.Y. |
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| 2 ..... | Hartford, Conn. |
| 3 ..... | Newark, N.J.    |

We suggest that directors check with the newspapers in the cities listed for performance time and place.

Editor's Note . . . THE SCHOOL MUSICIAN takes pride in presenting this exclusive story of the soloists of the International Staff Band of the Salvation Army, London, England. We deeply appreciate the efforts of Senior Captain Richard E. Holz, Territorial Music Secretary in the preparation of the story.

### ABOUT THE AUTHOR

#### Senior Captain Richard E. Holz

*Head of the Salvation Army Music Department for Eastern United States with headquarters in New York City. Also serves as the present Bandmaster of the New York Staff Band. Studied Music Ed. at Oklahoma University—Columbia—music composition with Eric Leidzen.*

*Chaplain with U.S. Airborne troops World War II rank of Major—Served in New Guinea, Philippines, Okinawa.*



A portion of the group of Indiana high school band directors who attended the Second Annual Purdue Band Music Reading Clinic are shown here with chief clinician, Glenn Cliffe Bainum, Director Emeritus, Northwestern University Bands.

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## The Band Music Laboratory



Coordinated by David Kaplan

### Reviewed By David L. Kaplan

*Railroad Suite* — Lyndol Mitchell,  
Shawnee Press, FB 12.00, SB 15.00,  
1956.

The Shawnee Press has been very active of late publishing distinctive works for band. This Suite is the work of a teacher of theory and composition at Eastman.

Part 1 is based on two versions of John Henry and another song. The movement begins Maestoso 4/4 in E $\flat$ . Characteristic here is the flatted seventh step which gives a kind of "bluesy" effect. At measure 21 the theme is Allegro and the key is soon A $\flat$ . At E the tempo is Andante; here, the flatted third, raised fourth, and flatted seventh gives the flavor. Much contrast exists between the soft and loud sections. Important passages are assigned to the clarinet, oboe, and flute. Part 2, *Lonesome Whistles*, begins as a 3/4 Cantabile, key of B $\flat$ . The tune, *Birmingham Jail*, begins in the clarinet and baritone. Giving flavor to the material here is a little sixteenth motive uttered usually in the woodwinds; this sort of wailing off-harmony effect adds much to the movement. The full band is heard at J where the key is now A $\flat$ . An Andante 4/4 carries us into G minor. At N the old key, B $\flat$ , and the 3/4 return. Unity is gained by employing motivic material of the first part. Part 3 begins in 4/4 in F. After a first measure of percussion the clarinets, horns, and baritone in unison utter the theme. At bar 11 the full band enters and the key is suddenly E $\flat$ . Nine bars later we are in B $\flat$  with the second song. The sixteenth note woodwind motive of Part 2 is also used here. As the movement closes motivic material of the first two parts is heard.

There is a good deal of harmonic interest in this music. A composer of less imagination may have put these tunes in rather traditional settings. This delightful number is intelligently written and certainly not overly technical. With proper attention to dynamics and intonation the music will be highly effective.

The flute extends no higher than

Publishers and Directors should direct all correspondence to: . . . David Kaplan, Band Music Laboratory, Music Department, West Texas State College, Canyon, Texas.

high G, the piccolo to high G $\flat$ , the clarinet only to B $\flat$ , and the cornet to several A's. The parts are well written. Welcome Class B music.

\* \* \*

*Hoopla—Solo for Flute or Piccolo with band*—John J. Morrissey, E. H. Morris, FB 4.50, SB 6.00, 1956.

Here is a cute little number featuring the solo flute or piccolo. The key is E $\flat$  and the metre alla breve. After a twelve bar intro. the soloist enters with the fast theme. At B the theme is in slower note values and more smooth. Just before the close there is a one measure cadenza. The range of the solo flute extends from d, fourth line, up to high g. Actually the part is not overly demanding. It lays well even

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at a bright tempo. The band parts are all easy and in conservative ranges. Keep the accompaniment light while the soloist is playing; one brass on a part will be sufficient, and keep the drums light. As an attractive little novelty this number fills the bill. Class C but with a decent flute. Effective on piccolo.

\* \* \*

*Band Day USA*—Forrest L. Buchtel, Kjos, FB 1.50, 1956.

Dedicated to Mr. James Kerr of the Univ. of Wichita, this opus is offered as a massed band feature. It begins in E<sub>h</sub> and in Moderato. Four bars later the tempo is Andante. An alla breve march ends the number. The ranges are easy with the cornet up to g and the clarinet up to high D. Class C easy.

\* \* \*

*Roll Along Iowa*—John H. Woodman, FB 1.50, Kjos, 1956.

Here is a fight song complete with words, the key A<sub>h</sub>. The form is this: four bar intro., 32 bar theme repeated, break strain of 12 bars, and a D.S. The march is thus short and snappy. The clarinet reaches up to high E<sub>h</sub> the cornet up to g. Class C.

#### Reviewed By Charles A. Coulter

*Everglades Overture*—Paul Yoder, Kjos, 1956, F.B. 4.50, S.B., 6.50.

This selection is well written for training of young bands. It has the usual type Andante, Waltz, and Allegro sections. Five line conductors score for easy reading. Lots of harmony in thirds.

Instrumentation: Usual brass, winds and percussion.

Ranges and Difficulties: Brass parts lie well within the range of first year students, 2nd clarinet plays much around the "break." Top cornet note is g. Good supplementary training material. Grade D

\* \* \*

*Young Prince Overture*—Forrest Buchtel, Kjos, F.B., 4.50, S.B., 6.50, 1956.

Here is another training band number for young bands. Usual brass winds, and percussion parts. Ranges and difficulties lie within the grasp of first year band students. Grade D.

\* \* \*

*We'll All Have Fun*—Acton Osling, Belwin, F.B., 4.00, S.B., 6.00, 1956.

Here is a clever little novelty to fill in that blank spot on an assembly program or outdoor concert. The novelty is based on the old tune "We'll All Have Tea" and features the following: (A) A "Cornette" solo, (B) Two

## News for Bands

### CONCORD & LEXINGTON

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### HIGHLIGHTS OF KURT WEILL

arranged by Paul Yoder, including:  
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Speak Low

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## News for Orchestras

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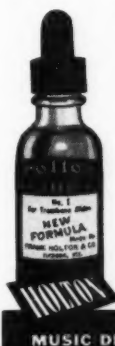
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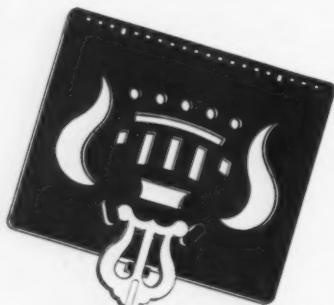
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one-armed trombonists, (C) "Drum-actics," (D) Solo for (1) Clarinet (2) Clari (3) Clar (4) Cl (5) C., (E) A "Base" solo.

There are many alternate ways this number could be performed such as buzzing mouthpieces, use of tonettes, etc. Not difficult and one novel way of introducing various instruments of the band. Grade C and D bands.

\* \* \*

*Mission Valley Overture* — Clifford Barnes, Schmitt, Minneapolis, Minn., F.B., 4.50, Sym Band, 6.50, 1956.

Big notes for little fingers. Broad majestic style opening. Chimes are fitting but Glockenspiels may be used. Allegro moves along at even tempo. The Andante is written as a rhapsodic love song with flexible tempo. The closing five measures are very grandiose with fullbodied resonant tones. Training material for grade C band.

### Reviewed By Edward Nelson

*Three Hymns*, By Palestrina — arr. Gordon, Pub. Bourne, 1955, FB, \$6.00, SB, \$9.00.

These three numbers are technically within the scope of almost any band, but from a musical standpoint they have a place in the library of the most mature band. The numbers are abundant in opportunities for phrasing and expression, as well as containing some very striking antiphonal effects. Each hymn is about one minute in length and harmonically arranged so that you can go from one to the other with the shortest of pauses. A full tone quality and strict adherence to dynamic levels are the prime factors for a musical performance.

In each of the hymns there are definite breaks between the groups of instruments in some of the antiphonal spots, but there are also several spots where the 2nd group enters before the 1st group has finished. Exercise care that the first group doesn't just dwindle away, but plays the phrase in full. At number 5 in both hymns # 2 and 3 no doubling of parts can be used very effectively.

This writer for one is very happy to find something of Palestrina's other than the fine, but somewhat worn, "Adoramus Te" to perform. These numbers will be appropriate for sacred as well as secular concerts, and could also be very fine festival numbers. Class D

\* \* \*

*Holiday In Tyrol*, Nyquist, Schmitt Publications, 1956, F.B., 4.50, S.B., 6.50, Performance Time, 4 minutes.

An easy number with no technical difficulties and nothing in extreme ranges of the instruments, the piece

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is nevertheless "appealing because of its melodic freshness, rhythmic lilt and vigorous simplicity." The keys employed are A $\flat$ , D $\flat$  and B $\flat$ , all good band keys. Based on three folk tunes the first is a simple andante melody in 3/4 time—take care not to take this melody (at 9) too slowly. The next melody is a rhythmic "Swiss walking tune," that lends itself well to dynamic variance and antiphonal style of playing. The third melody a "Tyrolese Air" is again in an Andante 3/4, and here the horns must play in a good, full tone. The parts here are cued in the saxes and cornets, however, so there should be no difficulty in getting a good sound. At 69 the woodwinds should play the 8ths in a somewhat legato style. A short maestoso ending brings the number to a close—be careful not to cut the last note of the number too short. Good program or summer band concert number. Class C.

#### Reviewed By Ben Vitto

*Woodland Moods Overture, Clair W. Johnson, Belwin, FB, 4.50, SB, 6.75.*

Here is a sprightly number that the young player finds understandable and interesting at the first reading. In B $\flat$  the Overture has no key changes but there are some changes of mood and pace: the opening 4/4 is marked "gaily," at letter D 2/4 "leisurely," letter F "animated," and letter K 4/4 and "triumphant" (also fast tempo). The harmonic treatment is traditional with a prominent use both harmonically and in figuration of the F augmented seventh. The instruments are handled conservatively and kept within their effective ranges. The horns have NO after-beats. The percussion is usual plus a few gong strokes. Here then is a pretty nice little Class C—number. Good print on quarto size paper.

\* \* \*

*Shortnin' Bread (Novelty for Band), arr by Louis Marini, Kjos, FB, 4.50, SB, 6.50.*

This swingy number starts in F moving to B $\flat$  for the second strain where it remains to the end. Wire brushes, hand claps, et al help to make this number a sure fire hit with performers and audience alike. If you liked Del Baroni's "Goofin" you will like Shortnin' Bread although the latter is handled in a slightly heavier style. The clarinets have some high E $\flat$ 's but the other woodwinds remain in non-challenging registers. The top note for cornet is E $\flat$  and the horns and trombones are in their easy ranges. There

(Turn to page 62)

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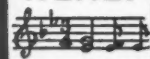
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## The String Clearing House

By Dr. Angelo La Mariana

Dr. Angelo La Mariana  
State University Teachers College  
Plattsburgh, New York

The April Column is usually devoted to Music Festivals. Before developing a few thoughts on the main theme let's consider our attitude about this yearly event. Our approach, as teachers, is very contagious. Our values on it will be observed and absorbed by the students. Let's establish from the beginning that our approach to this year's festival is that of a musical experience regardless of the final decisions. Relaxation can then replace tensions and lead to eventual festival enjoyment. The comments of the judges will then have real value providing preparation has conditioned all of us to appreciate the final comments as constructive criticism just as valuable in learning sense as perhaps the highly coveted "First Division."

Psychologically, we can bolster morale and establish confidence if the student is "sure" of his instrument. The following check-list may be helpful in accomplishing this:

### All Instruments

1. All instruments should be checked carefully and repaired if necessary by a competent repairman.
2. Bridge checked: Especially as to the proper position and proper string spacing height.
3. Nut checked: for buzzes caused by improper height.
4. Fingerboard checked: for grooves caused by the strings. Have fingerboard dressed.
5. Strings: check and replace if necessary. Also have an extra set of strings in each instrument case.
6. Bow: if bow needs rehairsing, have it done so that the student can practise with the rehairsed bow before the contest.

### Concerning Rattles

1. String Adjuster: See that the string adjuster is secure and does not rattle.
2. Chin Rest: Check and see that it is properly secured and not loose. (Or it may cause a rattle)
3. Cello and Bass Pins: If pin is of the notched variety and it rattles when instrument is played, try tightening the pin in the un-notched surface, or apply a thin

coating of oil or vaseline to the metal pin.

Although the above-mentioned "rattles" are disconcerting, they sometimes are unavoidable but another type of "rattle", which is even more disturbing is totally avoidable. This is the rattle due to jewelry, buttons and ornaments. Students should be advised to either remove or cover such articles.

### Cello

The cello presents some specific problems. (If you are called upon to act as Chairman at a Festival, please keep in mind).

1. Have chairs of at least standard height. (Short chairs handicap the player (knee in the way) in bowing, which is serious to the violin or viola player and disastrous to the cellist). Chair should also have tapered or thin legs to accommodate the opening in the cello board.

2. Supply cello boards for those who will forget theirs.

3. (Applying to the Student) — The student should use an adjustable pin with either a suitable rubber protector or a cello board or a string with a block at end (or any similar device to prevent cello from "getting away" from player.

### Bass

The board and end pin referred to for cellists apply also to the Bass player. If at all possible, the Bass Player should use his own instrument. If this is not possible, then he should at least use his own bow.

### Attire

The students should be urged to wear simple and loose clothing and to practise in the suit or dress, he will

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wear to perform in. If the student wears a coat, he should unbutton it.

#### Have on Hand

1. Some extra Tail Gut.
2. A chin rest adjuster. (If not available, a thin nail or even a bobby-pin will do in an emergency).
3. A post setter (for Violin and Cellos).
4. Rubber bands (For students using shoulder pads).
5. Extra sets of strings.

#### Accompanist

An accompanist should be in the same class, musically speaking, as the performer. He should play loud enough to support the soloist and soft enough to permit the soloist to hear himself. The usual rules for good accompaniment hold true.

#### Composition

Do choose a composition, which really rates as great music for a stringed instrument rather than a transcription of a piano concerto or a symphony theme. There are many such works that are not too difficult for performance. After selecting the composition, try to play it as the composer wrote it. (If possible, try to listen to some good recordings of it). Select the solo far enough in advance so that it can be perfected. If possible arrange for a public performance. Also time the length at rehearsals. The musical value should be left to the judgement of the teacher, who in turn should consider student ability. It is far better to have a student perform a simpler piece well than attempt to perform a selection beyond his capabilities.

#### Concerning Tuning

Although it may seem superficial to even mention it, don't overlook tuning. It is agreed that although the host school endeavors to cooperate fully, sometimes the physical conditions are often poor. The "Warm-up" room is very often a good distance (sometimes even in another building) from the performing room. The students "Warm-up" and tune-up in the former room but in the interim of getting to the room of performance, the instrument gets cold. Naturally the change affects the strings. Experienced leaders tune the group before the second number as well as before the first. Let the students profit by the teachers' past experiences. Remind them that professional wind performers blow into their instruments while they are not performing, so that their instruments will be in tune after the string number.

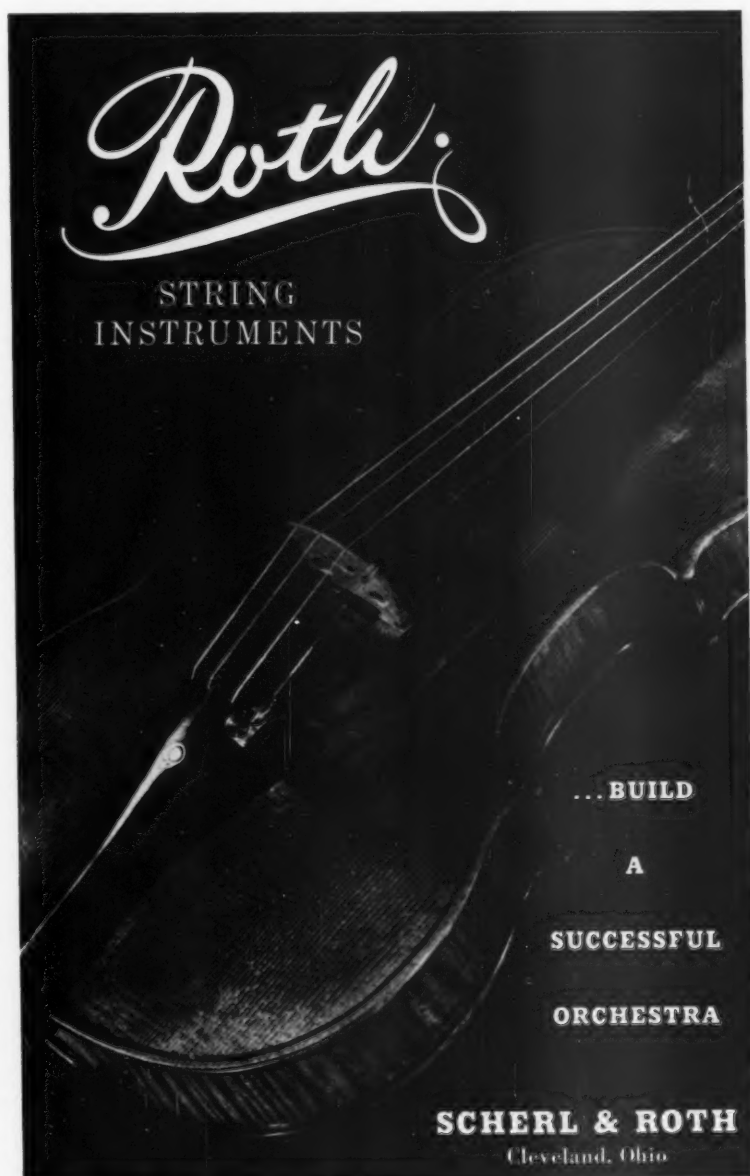
#### "Discussions"

While at the Festival, if it is at all

possible, try to arrange for your group to observe the other performing groups. Actually, then, your students will see many of the points that you have been striving to drive home. They will appreciate stage deportment for its real worth and later when discussing these other groups, you will be (as I have been) amazed at how critical and accurate in noting both the assets of the well-trained students, as opposed to the detriments of the sloppy-performances by other groups, that your students have observed. Following the students' discussion, you as a teacher, can skillfully help them (as a technician yourself) to analyze both their own performance and that of the other groups. Have them analyze

why one group (even tho numerically smaller) receives first place over another group. Both groups played all the notes. Was it interpretation? How about note values? Dynamic shadings? Phrasings? Bowings? Balance and above all the overall picture of the composition? Did the feeling of the tempo coincide with that of the composer and better yet, with the spirit of the composition? Such a discussion following the festival, will serve to help the students evaluate their own (and the group as a whole) playing ability; and give them an awareness of musicianship.

By thoughtful preparation and by active participation (both as perform-  
(Turn to page 64)



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## The Clarinet Corner

By David Kaplan

### The Tonguing Problem

Too little and too late is an oft quoted cliché that might be used to sum up the clarinet articulations problem. To this phrase we might add improper teaching and incorrect concept.

The slurred approach has much merit in the teaching of beginners. It is only when the principle is carried to the extreme that the trouble begins. Students must be taught to use the tongue as early as possible. And as soon as is practical the student should be introduced to tonguing exercises. If it is but slow quarters and/or eighths the exercises will do their good.

The student must understand the action of the tongue: how the end part of the tongue strikes near the end part of the reed (and not the lips or roof of mouth). The syllables "ta" or "too" may be used at the beginning: the spitty attack is not necessarily to be frowned upon here since it does give evidence of the tongue action. The "da" or "doo" may be taught later at a point where the student may comprehend it. It must be strongly emphasized that the tongue does not return to the reed to end the tone.

Too many high school clarinetists are afraid to tongue. They detest the tonguing process because of its "marring" effects on their tones. Consequently, these students rarely practice tonguing (they would rather slur everything) and when they must tongue in band or solo performance the result is usually a heavy, muffled type of sound.

To build a solid tongue technique the student must first understand the tongue process and then practice loads and loads of tonguing exercises. Students "learn by doing" and the only way to learn how to tongue is to tongue. It is never surprising to me when a youngster discovers the fun in tonguing. With proper encouragement students can develop the tongue to a high degree of skill. With the tonguing problem controlled the student is on his way to becoming a more "complete" player and a player who finds more enjoyment and satisfaction in playing the clarinet.

Send all questions direct to David Kaplan, Instructor of Woodwind Instruments, West Texas State College, Canyon, Texas.

### NUGGETS OF NEWS THE SYMPHONY REEDS

A new reed made of Spanish cane has recently come on the market. The reed tapers toward the stock much like that of a hand made reed. Distributed by LEBLANC the new reed is available in several strengths. The *Symphony* reed warrants our investigation.

### T.M.E.A. CONVENTION-DALLAS FEB. 13-16

Two outstanding woodwind programs were presented at the convention. On Thursday morning Mr. Lee Gibson of North Texas State College presented his woodwind choir in performances of the *Mozart Serenade #10* and the *Straus Serenade*. Fine tone quality and concept marked this performance. The students played a remarkably fine program particularly



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in view of the fact that the hour was quite early. Mr. Gibson's artistic coaching was everywhere in evidence.

On Friday the University of Texas Woodwind Quintet presented an early morning concert of fine music. Works of Lefevre, Barthe, Barrows, Ibert, and Persichetti were heard. Quite interesting was the Concert Suite of Clifton Williams. Dr. Joseph Blankenship has coached this fine group into a blend and concept not easily equaled. These students have captured that "feel" for chamber music and this is something to admire. Congrats to Messrs. Gibson and Blankenship for giving the TMEA two beautiful programs.

#### PAMPHLET REVIEW

*Let's Teach Bass Clarinet* — Don McCarbren, Leblanc

In this rather important little pamphlet Mr. McCarbren makes the point, one, we should all know by now, that it is usually NOT the bass clarinet that is at fault but rather the manner in which it is played: ie: incorrect concept, improper embouchure, bad reeds, poor position, faulty or warped mouthpiece, poor instrument, etc. Transfers from the B $\flat$  are given little if any advice. Consequently they will play the bass as they did the B $\flat$  with the same embouchure, same amount of mouthpiece in the mouth, same firmness, etc. I think it is a point well taken that if we expect good results on bass clarinet we should first insist on bass clarinet fundamentals.

#### New Music Reviews

16 *Grandi Studi da Concerto for Clarinet*—op. 64, Baermann, edited by Savina, Ricordi, 1.25, 1955, printed in Italy.

Over the past few years this column has reported favorably on several Ricordi publications; the Bellison arrangements and editions for clarinet solo and trio plus the splendid woodwind quintet (Beethoven's Variations on Don Juan) were all well received by educators. Many have made contest lists. Below are several more noteworthy editions.

Carl Baermann is one of the great names in the history of clarinet. Many forget that he did much to perfect the mechanism of the clarinet. Carl, the son of the great Heinrich, was born in Munich in 1811 and lived until 1885. Carl studied with his father and became almost as famous. Clarinetists everywhere are indebted to Carl Baermann for his thorough methods.

In Baermann's day the school of clarinet playing was a thorough one indeed. Specific factors in technique were outlined and practiced. These 16

*Grand Concert Studies* are characteristic of Baermann's clarinet writing. Here we find florid runs, arpeggios, big leaps, cadenzas, much tonguing, pleasant themes and variations, etc. Numbers 1 and 2 are taken from the *Concerto Militaire*; the first is a Moderato Allegro in 4/4 (F), the second a fast 6/8 (F). Typical chord and arpeggio work characterizes the former while florid runs and leaps define the latter. Once in the fingers these studies lay pretty well. A jolly, rollicking Rondo is No. 5, taken from *Concerto*

#10. In C and 6/8 it uses much tongue work and leaps. No. 6 begins with a Fantasia (cadenza) then leads into a Moderato Theme and two variations; the key is F.

In these studies we find good solid technique, tongue, fingers, throat tones, etc. We can profit much from old masters. Interesting to note here is the fact that the keys are not too remote; usually used are F, Cm, C, A $\flat$ , B $\flat$ , and G. The tempos vary from Moderato to the fast Allegro but in each study there is florid writing. This

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\* \* \*  
20 *Studi Melodici for clarinet* — Lefevre, edited by Savina, Ricordi, .75, 1955, printed in Italy.

Lefevre was also one of the truly important people connected with the development of the clarinet. Born in Lausanne in 1763, Jean Xavier died in Paris in 1829. To Lefevre is usually given credit for the addition of the C $\sharp$  key (1791) making G $\sharp$  above the staff possible.

The 20 *Melodious Studies* may be used by clarinets, bass clarinets, or saxes. The editor indicates just how these studies may be used for transposition, using the various clefs. Since these studies are not overly technical they may be used to good advantage for transposition; I would suggest working first in the two most common transpositions: A clarinet (half step down) and C clarinet (whole step up).

Compared to the Baermann 16 *Grand Studies* these 20 are not difficult. Actually Lefevre designed his book along different lines. There are more variations in tempo here; in Baermann we found studies specifically designed for technique.

Study #1 is an Andantino 2/4 in D and mostly in piano. Study #2, an Allegretto 6/8 in C, is likewise not loud. Study #4 is a 4/4 Adagio, #5 an easy Allegro in 4/4 and C. Some, like numbers 13, 15 etc., are longer than the rest.

The materials here offer opportuni-

ties for that horizontal concept. Phrasing, softer playing and slower tempos will be stressed. The technique is not overly demanding. To bridge the gap between the post-intermediate and the advanced stages such materials as this book are sorely needed. Grade 4.

The End

### Catholic University of America Sets Workshop

The annual ten-day workshop sponsored by the Music Department of the Catholic University of America will be held this year June 14-25 inclusive. Known as Workshop on Music Skills, it is planned to interest musicians and music teachers. Seminars will be offered in the teaching of piano, violin, orchestral instruments and conducting, liturgical music and music reading in the elementary schools.

Of special interest to teachers of string instruments and to orchestra leaders will be the seminar in development of string programs, offering a complete course of instruction for the first two years on the violin, viola, cello and bass. This seminar will be under the direction of Dr. George Bornoff. Six and one-half hours of intensive string work will be given each day to students in this seminar and will include string pedagogy and string orchestra in addition to work on the individual instruments.

For further information, address Director of Workshops, The Catholic University of America, Washington 17, D.C.

### Second Annual "Accordion Day" Sponsored by the AAA

The annual "Accordion Day" sponsored by the American Accordionists' Association this year will be held on May 19th in Detroit, Michigan featuring a full day of accordion activities which include a Teacher-Dealer Convention, an Olympic Accordion Contest to select the American representative to the World Accordion Competitions in Saarland, in Europe, plus an Accordion Concert in the evening, featuring such outstanding artists as . . . Carmen Carrozza, Joseph Bi-



Three celebrated artists of the North American Continent in the process of selecting the American Test Piece which will be used in the American Accordionists' Association Olympic Accordion Contest. (L to R) Charles Magnante, Joseph Biviano, Carmen Carrozza.

viano, Tony Dannon, Daniel Desiderio, Eugene Ettore, Charles Magnante, Anthony Mecca, Major Accordion Band, Molinaro Senior Band, and more to follow.

**CONVENTION**—The Grand Ballroom of the Hotel Sheraton-Cadillac in Detroit has been reserved for a Teacher-Dealer Convention. In the few short weeks that plans have been set, it is already possible for the Association to anticipate a tremendous enthusiasm in the industry. Teachers and Dealers everywhere are planning attendance in this large event. A special note of encouragement to the Exhibitor is promised, since the Association has pre-determined a method of assuring attendance to their exhibits, in order to participate in the audience of the Olympic Accordion Contest.

**OLYMPIC ACCORDION CONTEST**—With its purpose of selecting the American representative to the World Accordion Competitions in Saarland, also is meeting with unprecedented success. With two competitors from each state, the Association already has applications from sixteen states for entry, including many of the far Western area. A detailed list of the entries will be released on the closing date of the contest which is March 30th.

The selected test piece is currently in the mailing with contestants literally  
(Turn to page 70)



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## Let Me Answer Your Flute Questions

By Mary Louise Nigro Poor

Send all questions concerning your flute problems direct to Mary Louise Nigro Poor, 121 Delcy Drive, DeKalb, Illinois.

### Vibrato

There is always a variety of subjects from which to choose when thinking about a column such as this, and I am always interested in hearing from readers with special problems. This particular one concerns the vibrato.

Last spring a very fine article on the vibrato appeared in *THE SCHOOL MUSICIAN*, by Robert K. Webb. This article was concerned with the *high school* flutist using a vibrato. For many years I did not feel that it was really practical to take the time to teach high school flutists a vibrato, especially when there were so many other things they needed to learn. A few experi-

ments changed my mind, however, and now I am teaching vibrato to high school (and even some good junior high school) students as a part of my general plan.

The most important prerequisites for the student in learning a vibrato are these: 1. breath control and 2. a steady "straight" tone. Most of the time the straight tone cannot be accomplished without breath control. So many times the high school flutist—in an attempt to create a vibrato without guidance — produces a sound which is unpleasant. This often is a very fast tremolo called a "nanny-goat" vibrato. When this has already developed to the place where the student is using it unconsciously, then there is not usually much success attained in trying to change it.

To try to get the student to change from a very fast uncontrollable vi-

brato involves the process of "unlearning" or "relearning." The student will have a very difficult time trying to steady that shake because he doesn't know where it comes from or how he did it in the first place. This can be very discouraging and better results might be obtained by trying to modify the tremolo to some extent. This can be done by constantly watching for a steady tone and trying to avoid a "forced" sound.

Some time ago a reader of my *SCHOOL MUSIC DIRECTOR'S GUIDE TO FLUTE TEACHING*, wrote to ask what I thought about a vibrato produced by a student of his by moving the chin up and down. He mentioned that she *could* play without this movement but that the tone was dull and lifeless.

Vibrato produced by a moving jaw is acceptable to some brass and reed players but I have never seen it used successfully by a flutist. Since the player seemed to be able to vibrate at will, it would not be difficult to get her to cease altogether. But the problem would then be to see if she could satisfactorily learn a more orthodox manner of producing a vibrato, and, if this process seemed too slow for the student, she might revert to her original method.



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Many times when a good student seems to feel he is in a rut, and doesn't seem to be progressing well (although he may well be) I introduce the vibrato. It gives the student a sense of having a definite goal in mind, which is in a somewhat different direction from scale practising. Even though the student might not be termed "ready" for it, it proves stimulating and can be quite a morale builder.

### Upper Lip Projection

A reader from North Carolina has asked about what he calls "middle lip projection." I would take this to mean the middle of the upper lip projecting farther out than the lower lip. This is frequently found with a receding jaw. Sometimes, however, the jaw does not recede, but the upper lip is just fleshly enough to extend over the lower lip.

Now if you are starting a beginning flutist, you try to *avoid starting any-*

one with this formation. But there are many who play clarinet and sax and would be able to double on the flute. To them, then, I suggest either or both of the following procedures:

1. Push the lower jaw forward enough to become even with the upper lip.



2. Try stretching the upper lip so that it would become more flat at the middle point. One must always be careful to notice if the aperture is small enough.

### Woodwind Tools

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The End

### The Brass Workshop

(Continued from page 47)

is also the author of a series of excellent method books for trombone, baritone, cornet and tuba. These TRUMPET TUNES include "Promenade," a brilliant, lively moving allegretto solo in 2/4 time with a range from low C up to high F; "Pixies Patrol," a march style solo in 6/8 time with range from low B natural to high G, difficulty about grade II, equally adapted for cornet or trumpet; "Tarantella," a fast moving 6/8 solo with a range from low C to high F (fifth line), difficulty about grade II; "Tin Trumpet," a 2/4 time solo in lively mood but with some legato spots, a few sixteenth note triplets with alternate sixteenth notes in place of the triplets, range from low C to high E (fourth space), grade II-III; "Carnival of Venice" in traditional variation style with easy cadenza, theme, three variations, coda and second cadenza, well arranged and somewhat easier than most of the other versions which have been published, no triple tonguing required, range from low B natural to high G, grade III, equally well adapted for cornet or trumpet; "Little Beguine" in the regular beguine tempo as the name implies with considerable use of the traditional Spanish style quarter note and eighth note triplets, in key of F and B-flat, nice short cadenza, range from low B-flat to high F, grade II-III. Most any one of these solos are worth the price of the entire collection. Highly recommended.

The End

### The Band Laboratory

(Continued from page 55)

are a few rim shots for the drum. This is a good number for a "quickie," when rehearsal time is short, for it is in the idiom of this generation of players and listeners. Class C.

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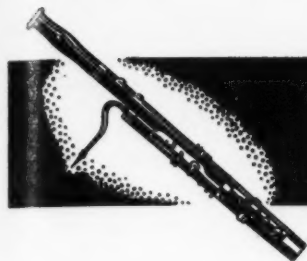
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## The Double Reed Classroom

By Bob Organ

There are many phases of music — there are the first efforts of man to combine sounds so that there is a pleasing effect for the ones performing and the ones listening. There is the sound of beauty or melody and the combinations of beats or rhythm. Through the years, instruments have been invented to better combine the sounds of melody and rhythmic patterns.

Today in America, we have the opportunity to learn and play these musical instruments in their perfected stages. In our school music program we have the culmination of many years of work to make America musical. It is the work of pioneers in the musical world and school music. However, the work is never complete and it is always kept alive and shows progress because of the constant efforts and interest of both those in the teaching field and those in the field of manufacturing instruments.

At the recent national convention of the Music Teachers National Association in Chicago, sessions were held for Wind and Percussion Instruments as well as the usual piano, voice and string forums. All through this convention, with its lecture demonstrations, discussion forums and concert performances, it was evident that there is a great interest in Wind and Percussion teaching.

The Music Teachers National Association is composed of college, university, school and private studio music teachers. I, as chairman of the Standing Committee for Wind and Percussion Instruments was ably assisted by my committee composed of such recognized music educators as Himie Voxman, State University of Iowa; Everett Timm, Louisiana State University; Richard Renfro, Western Carolina College; David E. Price, Iowa Wesleyan College; Harry R. Gee, Arkansas State College; Harold E. Smith, W.C.C. North Carolina; John Paynter, Northwestern University; Platon Karmes, Lewis College; John McKenzie, University of Illinois. I have named these men to show that at such a national meeting many sections of the country are represented. These men come from many states apart and in

Send all questions direct to Bob Organ, Bob Organ Studios, 842 South Franklin Street, Denver 9, Colorado.

these sessions they discussed teaching methods, demonstrated instruments and discussed possible ways and means to improve lack of materials in certain grades of teaching materials for wind and percussion instruments.

In this column, "The Double Reed Classroom," we are directly concerned with DOUBLE REEDS but it was interesting to note that all these educators find the same fundamentals necessary for all sections, double reeds, single reeds, brass and percussion. I often repeat my advice about reeds, tone quality, necessity of fundamental knowledge of our instrument, etc. For our new and regular readers I use repetition because I feel these essentials important to successful playing. In these convention sessions on wind instruments, the same essential ideas were brought out, perhaps in dif-

ferent phrasing but always directed toward the all important focal point of necessary knowledge of fundamentals pertaining to each respective instrument. This knowledge as applied to DOUBLE REED INSTRUMENTS, of which we are most directly concerned in this column, was very decidedly emphasized as the important factor for better teaching of DOUBLE REED INSTRUMENTS.

### Analysis

The *number one point*, of course, was the importance of having a *thorough knowledge of the instrument mechanically*. The final result of this knowledge resolves itself to four important items (1) A thorough knowledge of the natural tones (or key) in which our chosen instrument is designed without the aid of additional mechanisms (added mechanical keys). (2) How the overtone series of nature can be controlled. (3) Faulty tones affected by the overtone series. (4) Correction of faulty tones affected by the overtone series.

The *number two point* was the REED. Much was said about the reed — The cane from which the reed is made — The cut or measurement to which one becomes accustomed — The type of trim best suited to each individual — The tension or resistance in strength comfortable to the performer, etc. One point that was defined very definitely was the fact that no two individuals require the same cut or trimmed reed. In general, reeds are like the people

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that perform upon them, *they too are individuals*. It was also brought out very clearly that instruments also vary a great deal in the way of response.

The number three point was based primarily on the *embouchure* which of course included such important factors as the (1) function of the reed; (2) tone control; (3) knowledge of the harmonic point of the reed; (4) type of tone desired; (5) placement of pitch (intonation); (6) use of the tongue, etc. All of these items, by way of performance — demonstration, resolved themselves down to tone quality control of tone in all registers of our

respective instruments. From all of this information we learned these facts — The reed is responsible for our sounds — our objective is to control these sounds — knowledge of the harmonic point of the reed is vitally important as herein lies the control in type of sound (or tone) produced — the placement of our pitch, etc. This is the function of the reed controlled by the embouchure.

It was my pleasure and privilege to be a part of this lecture-demonstration program. I enjoyed so much demonstrating the various types of tone possible to produce on the same instrument

with the same reed, such as the *dead or non-resonant tone* — the *bonk type of tone* — the *reedy or woody tone* — the *resonant tone* — *equality of tone in all registers of our instrument* — *technical possibilities* — *flexibility of fingers, etc.*

For these demonstrations I used materials by ORGANN, such as his "Romance" to demonstrate the various types of tone — "Gently Flowing Waters" to demonstrate equality of tone in all registers — "Blues Fantasy" a modern descriptive number with interesting rhythmic patterns to demonstrate technical possibilities — and "The Brook" a moto perpetuo type of number to demonstrate the flexibility of fingers. I must add these were all demonstrated upon the bassoon. Any inquiries regarding these numbers, should your local dealer not have them, can be addressed to REBO MUSIC, 425 East Alameda Ave., Denver 9, Colorado.

Another important session involved discussion of the necessity of proper literature for better teaching of all instruments. The decision of everyone concerned placed "Proper Literature for Better Teaching" as a *must for successful results*.

So long for now. See you next month.

The End

### The String Clearing House

(Continued from page 57)

ers and listeners) at the Festival and by discussion following, the Festival can serve as an impetus to spur on enthusiasm, to create a desire for perfecting performance and to learn to listen critically as well as for enjoyment; thereby making the festival a very real musical experience for all concerned.

The End

### Luther College Band Will Tour Norway—1961

(Continued from page 45)

arrangements and financing can be completed. The Board of Trustees accepted the offer of sponsorship by Nordmanns Forbundet.

This summer the Luther band will be one of three guest bands at the Third Assembly of the Lutheran World Federation to be held in Minneapolis, August 15-25 (1957). The three bands will perform on several occasions during the 10-day assembly.

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By Floyd Zarbock

Former Drum Major for the University of Michigan Marching Band.

In our February article, we outlined a few of the common benefits derived from entering twirling or drum majoring contests. Most of you have probably entered as a solo contestant previously, but there will be many who will be competing as part of a twirling team composed of two or more twirlers. Team twirling differs in many respects from solo twirling and it can only be effective if the performance of the entire group is good.

### Practicing

As an individual, you generally encounter very few problems while practicing. Ordinarily you practice when you please and as long as you desire without consulting others. Team work however is quite different.

As a member of a group, the decision of the team will determine the practice periods. For those in school, the most convenient time might be during a study period or if your physical education instructor will oblige, you may be permitted to practice during your physical training class.

Regardless of the specific time, the team should try to spend a minimum of thirty minutes per day working together. As the date of the contest draws nearer, the practice time should be increased. The week before the contest, you will be spending no less than one hour per day.

Part of this time will be spent with the individuals working independently to perfect certain tricks or portions of the routine. Most of the session will, however, be devoted to working together as a team.

Incidentally, you will want to appoint a team leader just as soon as you

Send all questions, pictures, news releases and other material direct to Floyd Zarbock, 825 James Court, Wheaton, Illinois.

officially form the team. The leader will be responsible for the composition of the routine, sending required entry forms for contests, setting up practice schedules, etc. If you are fortunate enough to be the leader for your team, remember that the groups performance will only be as good as its leader.

### What to practice

Your degree of success in the contest will depend primarily on how effectively you practice.

First a routine will have to be developed for the team. The length of the ideally timed routine will vary from two minutes and twenty seconds to two minutes and thirty seconds. Timing begins after the opening salute.

Next you will have to compose or put numerous movements together to complete the routine. The difficulty of the movements will depend on the ability of the individuals in the group. Try to include a few simple movements, some moderately difficult and a few advanced tricks. Include only a few aerals since they are very difficult and require very accurate timing to be effective. Generally try to include tricks that look good when performed by the group, such as simple finger twirl walk arounds, front and side circles or perhaps basic leg wraps.

During the practice session, emphasize precision or in other words, make sure that everyone is doing the same movement at the same time and in exactly the same manner. Usually the position of the free hand will not be together or one person will be standing with feet together while the rest have them apart. After your team has worked together for a period of time, the precision will develop naturally.

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the routine. You probably have noticed some teams that feature one person. The idea is fine for show twirling but it definitely is not appropriate for contest routines.

## Entrances

For some reason or reasons, the problem of entering or moving to the position where the routine is to be performed is difficult. For contests, keep the entrance simple and to a minimum. Remember that the team's score is based only on its twirling routine. Unnecessary turn-arounds, dips, skips, etc., in the entrance are unimportant and usually adversely affect the appearance of the group.

We recommend that you develop an entrance that is basically simple and one that looks neat. This will aid you in getting off to a good start. Be sure you practice the entrance just as you practice your routine. Do not wait until the day of the contest to develop an entrance strutt. Last minute entrances usually turn out in chaos when executed.

Similarly, the group should have a well planned exit. As in the entrance, keep it simple and neat.

## Position of the team members

A team of two to four should perform in a single rank. Allow adequate space between each member. Usually seven to nine feet is ample.

With five to eight members, form two or more ranks. A typical arrangement is shown in diagram number 1. Ordinarily the leader will be in the center or near the center of the front rank.

A team of nine or more may use a variety of formations. Suggested formations are shown in diagram number 2. Here again, try to keep the formation relatively simple.

As a team, you will have other aspects of your performance to work on such as showmanship and grace of execution, speed, fingerwork and the very important item of footwork.

We hope that you derive a good deal of pleasure as an integral member of your team.

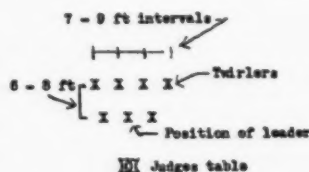
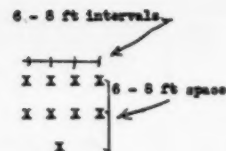


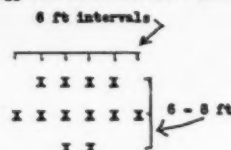
DIAGRAM NO. 1

Typical alignment for twirling team of seven members.



)0(

a) Suggested formation for 9 member team



b) Suggested formation for 11 member team

DIAGRAM NO. 2

Suggested formation for large twirling teams.

## A.B.A. Convention

(Continued from page 39)

homes in the 48 States and Canada, all agreed that George Reynolds, 1957 A.B.A. Host had given them one of the greatest conventions in the history of the association.

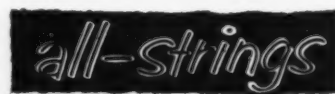
## Beginning Drop-Outs

(Continued from page 22)

lem should be attacked before the pupils ever reach the instrumental classes. A few of the statistics which I have presented here have strengthened that thought in my mind. There will always be a need for better techniques in the presentation and teaching of new materials; but, now let us strive to inaugurate in our schools a well organized pre-instrumental program. In this way we will assure ourselves that we will keep more of those pupils who enter the band and orchestra classes, thereby giving them a richer education through music.

*Editor's Note . . . Comments received from directors on this feature article will be published in a future issue of THE SCHOOL MUSICIAN. Address all correspondence to Forrest L. McAllister, Editor and Publisher, THE SCHOOL MUSICIAN, 4 East Clinton Street, Joliet, Illinois.*

The End



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By Robert F. Freeland

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Send all questions direct to Robert F. Freeland, Helix High School, La Mesa, California.

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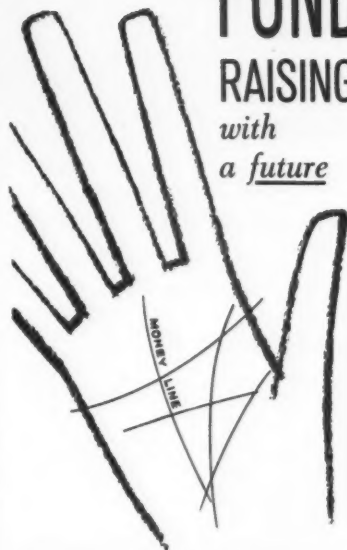
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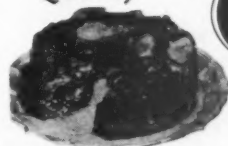


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curiously nonspecific title conveys more  
of its meaning and character as an  
intriguing and absorbing exploration  
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The first movement (Andante tran-  
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contrast. Complex rhythms and me-  
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framework of the sonata form. The  
third movement is (Adagio), it opens  
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dance. Stravinsky highlighted the ar-  
tificiality of this exotic fantasy. For  
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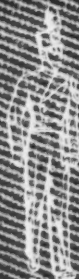
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#### Films

**Rafel Mendez "The Trumpet"** One 16mm Sound Film, black and white, #208. Mills Picture Corporation, Box 1387, Beverly Hills, Calif., 27 minutes, \$150.00.

A fine concert and demonstration of brass instruments. Orchestra background with the following compositions being performed: Mendez "Scherzo"; Hayden "Rondo"; Rimsky-Korsakov "Flight of the Bumble Bee"; Sarasate "Gypsy Airs"; and Mendez "Polka".

A fascinating film portrayal of Mendez with superb camera technique and finest high-fidelity sound. The two sons of Mr. Mendez join him, forming a trumpet trio.

**Italian Caprice by Tschai-kowsky.** One 16mm Sound Film, black and white, 10 minutes, International 16mm Corp., 165 West 46th St., New York 36, NY. \$30.00

Visual Accompaniment by Robert C.

Bruce. Symphony Orchestra under the direction of Rosario Bourdon. Tschai-kowsky's visit to Italy in the early 1880's, had a profound effect upon him and, his Italian Caprice.

**Pablo Casals: A Bach Program.** One 16mm Sound Film, black and white, 26 minutes, \$150.00 Mills Picture Corp., Box 1387, Beverly Hills, Calif.

Here we have a concert hall program with the eminent 'cellist Casals. Born in Vendrell, Spain, he has been in exile for the past many years in France. At the present time he is in Puerto Rico making plans for a big festival to be held in the Spring. An outstanding film and highly recommended.

The End

#### Accordion Briefs

(Continued from page 29)

The Editor of this column, who is spending the winter at Winter Haven, Florida knew of a sure way to get the correct answer. She learned the famous composer was being featured at the Columbia—the famous Spanish night club in Tampa, so she hied herself over there for an interview. She found his answer to the question to be "Malaguena is written in just plain C minor." She feels that should adequately settle the question.

The interview with the composer was most interesting and hearing him play his own compositions was well worth the trip to Tampa. It was fun also—Mr. Lecuona could speak little English and the editor could speak no Spanish. Mr. Caesar Gonzmart, owner of the Columbia and also the orchestra director acted as interpreter. As he was occasionally called away, we finally reached the point where we were doing quite well without an interpreter.

Mr. Lecuona is a fine looking man of sixty and has a most winning personality. He played his first concert in New York at the age of thirteen. He has composed forty nine numbers for the piano and is about to embark on a concert tour of Europe. He is a native of Havana, Cuba. He said he liked the accordion very much and would like to compose for it but he does not understand the instrument. Two of his well known numbers, Malaguena and Andalucia, were among the numbers we heard him perform. He told us that in Andalucia is a town called Malaga. The women of this town are called "malaguenas"—hence the name Malaguena means "woman of Malaga."



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## How's Your Musical I.Q.?

(answer from page 35)

The Saxophone

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## "Accordion Day"

(Continued from page 60)

working their fingers to the bone to compete for this coveted award, which includes not only the title of American Champion, but also a complete expense paid trip to Europe for the World Competitions.

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